Chapter 1

INTRODUCTION

1.1 Music: Discipline and pleasure

Music is regarded by many as one of the great disciplines, alongside areas such as philosophy and science. Moreover, musical education is regarded by many as of great benefit to intellectual development. Two of the early Greek theorists Plato and Aristotle both believed that music would "discipline the mind" (Hanning 1998: 7) and that it formed an important part of a person's education. Several authors expound the positive effects of a musical training on intellectual development, including Monk (1996), North (1999) and Herndon & McCleod (1979). Consequently, in western society, many children study an instrument, at school and/or privately, whilst others take on the challenge of musical training later in life. While many engage in the study of music, others simply enjoy exposure to the sound. In the twenty-first century, all forms of media are saturated with music, the boundaries between traditional musical 'styles' continue to be broken down, and music's influence continues to percolate. Music infiltrates homes, shopping centres, public transport, social activities and, indeed, is rarely absent from people's lives.

The piano is arguably one of the most popular of all musical instruments, and holds a significant place in the cultural life of western society. Its versatility and accessibility means that it is integral to many cultural environments, i.e., it is standard equipment in concert halls, music studios, classrooms, community centres, restaurants, hotels and homes. Performances on the piano pervade our cultural life,

be it in classical, jazz or contemporary styles. As a primary vehicle for the composition of much of the world's greatest music, many of the great composers of all genres have written for the piano or its forerunners. Thus by far the largest proportion of the most recognisable music ever composed is for the piano, either as solo instrument, with orchestra, or in ensemble; indeed Kamien (2004) claims that during the last two centuries "more great music has been written for the *piano* than for any other solo instrument" (Kamien 2004: 30).

The piano is one of the few instruments that does not rely on other instruments to create a musical whole. While a violinist or flute player often relies on the piano for harmonic or rhythmic support, the piano can perform on its own. Piano players are able to present the melody, the harmonic support and bass line, as well as various elements of expression. In fact, Gill (1981) asserts that "the piano is the nearest that civilised Western man has come ... to creating the universal musical instrument" (Gill 1981: 7). Further exemplifying its versatility and adaptability, Neuhaus (1973) regards the piano as a "unique and irreplaceable instrument for teaching music, for the simple reason that it is possible to play and hear on the piano absolutely everything" (Neuhaus 1973: 197).

1.2 The emergence of the piano as dominant instrument

The emergence and rise in popularity of the piano can be identified in the 1800s and, in particular, the latter part of that century, the height of the Romantic period. As the industrial revolution took hold in the 19th century, piano makers in England, America and Europe produced new pianos at an increasing rate. By the middle of

the century, pianos were distributed by numerous instrument makers. At the 1851 Great Exhibition in London, some 102 piano makers from 10 countries exhibited 178 pianos (Ehrlich 1990). At this time, the English firm Broadwood was producing approximately 2500 pianos per year (Ehrlich 1990). Production techniques and materials continued to improve and, when the Steinway production company came onto the scene in the latter part of the 1800s, a new era of piano making began. Developments such as the cast-iron frame and cross-stringing took place, both of which led to significant improvements in the construction of the instrument. By the end of the century, the piano had been reshaped, enlarged, mechanically improved and, as a result, was capable of a bigger, fuller sound and a wider dynamic range. As the piano's design and potential improved, composers could write more challenging repertoire, concert pianists were able to give more virtuosic performances, and the public was exposed to increasingly varied programs. By the end of the 19th century, the piano was renowned as the *prince* of all instruments.

The popularity of the piano was initially restricted to the upper classes or the aristocracy. As the piano became more and more affordable, and developed as a symbol of "social emulation and achievement" (Ehrlich 1990: 9), more and more homes acquired the instrument. The democratic piano became a feature of homes and the "centre of domestic entertainment" (Ehrlich 1990: 9). Such was the social power of this instrument that "a piano symbolized respectability, achievement and status" (Ehrlich 1990: 97) and at one time, "no one set up a home without purchasing a piano, sooner or later" (Ehrlich 1990: 186). Such was its perceived ubiquity that the British author Loesser (1954) argued that "the piano has been an institution more characteristic than the bathtub" (Loesser 1954: vii).

Not surprisingly, the piano and the piano lesson soon became commonplace in western society, thus contributing to "a broadening of educational opportunities" (Machlis 1984: 63), and a commensurate need for piano teachers. The piano had thus become an integral feature of artistic life. Apart from its potential as a performance vehicle and as a teaching and learning tool, it was used for communicating new musical compositions to the general public, with the dissemination of many orchestral and other works occurring via published piano reductions which could be played by professionals and amateurs in a range of contexts.

1.3 The contemporary piano

Since the 1900s, the piano has continued to hold a significant place in the cultural life of western society. In the first half of the twentieth century, the great pianists such as Rachmaninoff (1873-1943) and Horowitz (1903-1989) travelled the world, drawing packed houses to their recitals. The piano recital or piano concerto with orchestra was seen as one of the features of musical life, and the great pianists provided artistic enlightenment for many. With the advent of the recording era in the first half of the 20th century, piano repertoire and performance were made even more accessible. In a similar way, printed piano music was disseminated at an increasingly rapid rate. In the latter half of the 20th century, the piano remained a popular instrument at all levels of musical life. Noyle (1987) refers to a Gallup survey taken in America in 1985, where one in four people, or fifty-seven million

people, played a musical instrument, and approximately twenty-one million of these played the piano.

Advances in technology have led to greater exposure to the piano and its partner instrument, the electronic keyboard. With ongoing improvements in design of both the traditional piano and its electronic counterpart, the world's cultures have increasing opportunities to listen to or study the piano. The sheer number of concerts involving the piano as chief or ensemble instrument, and the compositions and recordings in today's society cement its dominance as a musical instrument. In university or conservatoire training, non-piano majors are routinely expected to develop keyboard skills.

The piano continues to operate in a wide variety of roles today. It can be the vehicle for solo recitals, concertos, chamber music, or other ensembles. It provides the means for accompanying vocalists, choirs, instrumentalists, or as a tool to assist such tasks as training opera singers, or teaching students aural skills. It serves as the means for providing background music at social functions, for amateur musicals or shows, old-time dances, or music halls. It is an appropriate musical instrument for satisfying numerous musical needs and settings.

1.4 Acquiring instrumental skills

With increasing access to music, there was a commensurately greater need for tuition. Many composers (e.g. Bach [1685-1750], Mozart [1756-1791], Beethoven [1770-1827]) began to teach those within the court family and the aristocracy in

general, and thus a pattern of specialised and private musical training was established. Outside the aristocracy and upper classes, a private teaching profession also emerged, albeit more slowly, and with considerable variation in standards. This has continued to the extent that the private teaching profession occupies a prominent part of the current music teaching and learning domain.

Music thus remains an important part of western society and the education of its people. In Australia, arts education is recognized as fundamental to the development of a child's skill development. Artistic creativity is profoundly important for the growth of intellectual skills, and it is well accepted that all students should be exposed to the arts whilst in the crucial developmental years. Research has demonstrated that arts education

> assists in the development of such high level skills as handling complexity and ambiguity, problem-solving, communication skills, self-discipline and team work (Commonwealth of Australia 1995: 8).

Demonstrably, music and the music lesson play a fundamental role in today's arts education. Numerous children engage in music lessons, and many of these have lessons on the piano, Booth (1971) arguing "many parents like their children to learn piano" (Booth 1971: 116). Consequently the majority of today's children have had the experience of learning an instrument, playing for a music exam, performing in a community concert, eisteddfod, or for friends and relatives; alternatively they have been listeners.

As early as 1877, Trinity College London established an examining system in the British Isles (Bridges 1970). The development of music examination syllabi during the twentieth century in particular has had a significant impact on the study of music,

and on the growth and necessity for the music lesson. In Australia today, several examining bodies exist, including the Associated Board of the Royal Schools, Trinity College London, Australian Music Examinations Board, Australian Guild of Music and Speech, and the Australia New Zealand Cultural Arts. All offer graded examinations accessed by thousands of students each year.

The focus and direction of the majority of private music teaching studios revolves around preparation of candidates for these examinations. Thus these examinations operate as a *carrot* system for many students, as indeed they do for many teachers, who move to a higher level following each successful examination and thus progress up the graded syllabus ladder. In a report to the National Heads of Tertiary Music, Carroll (2000) refers to the Australian Music Examinations board as offering

> a learning and assessing structure for students and teachers alike. The graded levels of syllabuses and musical materials have been used as virtual courses of study by teachers who did not have access to music libraries nor the knowledge and materials of music with which to design their own graded courses for each student. This is still the situation for many teachers (Carroll 2000: 2).

The various examination boards evidence a strong presence in Australia. Carroll (2000) describes the impact of the AMEB in Queensland thus:

> As an example of the geographic extent of service, the Queensland office provides annually over 120 examiners to examine over 20 000 in the 42 syllabuses in 97 examination centres for both practical and theoretical examinations in Queensland alone. This is a service and a presence across the state which stimulates and supports music development (Carroll 2000: 2).

Whilst some studios train candidates who are not studying an examination syllabus and there have been developments in 'music for leisure' and more contemporary music style examinations, the traditional music examination syllabus is still

dominant. Hence the music lesson retains a dominant place in artistic training in the twenty-first century.

1.5 The music lesson: Challenging practice

A private lesson with a music teacher has been and is at the core of the music examination syllabus system and hence typical of mainstream private musical education. Why is it thus? On what basis does the music student require the sole attention of a teacher which the painting student does not? Certainly a performance is judged for itself – but then so is a painting. Both are solo artistic outcomes but why does only music require solo pedagogical input? Surely this practice should be open to question, if not to challenge. To what extent is the precept that one to one tuition is fundamental to performance training simply an inherited tradition? To what extent is it a practice based on research evidence? What research evidence is there that a one to one lesson is the most productive format for instruction? To what extent is such a strategy appropriate for all ages/stages of instrumental learning? At what point, if at all, might a music student be encouraged to develop greater independence? What alternative strategies might yet be explored?

The fact is that there is currently very little basis on which to begin to address such questions, let alone answer them. It is true that there are anecdotal claims (e.g. Keraus 1973, Gordon 1997) and that assertions of efficacy abound in the pedagogical literature. However there seems to be a virtual vacuum of research evidence about the efficacy of this methodology *vis à vis* others. Hence there would seem to be an

urgent need to subject the format and structure of the traditional music lesson to research scrutiny. As Horsbrugh (1998) asks,

> Is the one-to-one lesson with a regular teacher so sacrosanct that we cannot at least examine whether it is the most efficient way of learning? Are there choices that provide the continuation of the principles of the individual lesson but which seek out different ways of achieving the desired ends? (Horsbrugh 1998: 9).

Indeed Herndon and McCleod (1979) question the necessity of teaching at all evidencing the fact that many musicians learn without a teacher. They refer to how many jazz musicians learn by "intensive listening" (Herndon and McCleod 1979: 39). They also refer to the shamans, a culture in which there are no teachers and in which students simply go from one shaman to another to learn their trade (Herndon and McCleod 1979). However many contemporary Western music students find it impossible to progress without the regular supervision of a tutor or teacher. Booth (1971) notes that the ability to proceed unaided and independently is "the great problem that faces every [music] student who is turned loosed upon the world" (Booth 1971: 126). In this regard, Camp (1992) laments that "thousands of students will stop making music when lessons cease" (Camp 1992: 3).

To what extent should teachers be responsible for empowering students to progress from a vessel seeking replenishment to a self-motivated and self-developing entity? Should students at tertiary level need such levels of individual attention, assuming that the majority of these students will, in fact, have had many years of personal and individualised attention within the pre-tertiary one to one lesson environment? Given the fact that many tertiary graduates become teachers within schools or the private studio environment, should the priority of their training focus on performance outcomes or the processes leading towards and beyond performance?

1.6 Rationale for and aims of the study

Perhaps the penchant for a one to one teaching environment is a reflection of the inheritance of a teaching approach that has been in existence for hundreds of years (Madsen 1988). Weidenbach (1994), for example, suggests that teachers may be hesitant to accept different methodologies because of such biases and traditions. To what extent do the majority of piano teachers have specific skills training in piano teaching? To what extent, alternatively, do they rely on their own learning experiences as a basis for their teaching method? In other words, do they teach as they were taught?

One of the major issues at stake is the rapid fall out of students from music lessons as they reach the adolescent years and the higher examination grades of the various syllabi on offer. The pyramid of music learning has existed for many years, and it has become an ongoing issue for examining bodies and educational institutions of all levels to combat this fallout. Carroll (2000) describes the situation with regards to the AMEB:

> Almost 80% of the Australian candidates are in the grades up to Grade 4 level. Another 20% are in Grades 5-8 and only 1.8% are in Diploma levels. This data shows there is a huge grass roots program of music and speech education only 20% of whom proceed to higher grades, and only up to 1800 of these undertake diplomas (Carroll 2000: 3).

Why might this be so? To what extent, for example, might the system be founded upon dependence rather than building for independence? The research aims to grasp the nettle of questions perhaps too large and too impenetrable for a single doctoral study to answer. The difficulty of the challenge and the courage required to

challenge orthodoxy are not, however, sufficient reasons for doing so. Hence the study aims

1. To probe perceptions of existing piano teaching models;

2. To explore currently available piano models *in situ*; and to utilise the data from one and two above

3. To develop, trial and evaluate an alternative piano learning model.

1.7   Organisation of the thesis

Critical to an understanding of how the *status quo* came about is a sense of how piano pedagogy developed. Hence Chapter 2 surveys the history and development of the piano and the piano teaching profession. Chapter 3 overviews research to date, identifies the key issues in the literature, and derives the pedagogical principles underpinning the teaching/learning strategies deemed to have been successful. These principles then drive the rationale for the phase one methodology in Chapter 4. This involves the sampling and investigation of perceptions of piano pedagogies from committed learners and post-tertiary individuals, analysis of video footage, and data gathered from existing group teachers. Chapter 5 presents the analysis of these data as a basis for the research niche and identified potential for small-group methodology. The model design and implementation trials across four academic years is outlined in Chapter 6. Perceptions of participants (students, teachers) are presented in Chapter 7, while Chapter 8 synthesises students' self-reflective data and lesson interaction achieved via video analysis. Chapter 9 synthesises the research and discusses key directions and implications for further research.

Chapter 2

THE DEVELOPMENT OF PIANO TEACHING AND LEARNING

2.1 The piano in review

As intimated in chapter one, the development of the keyboard from its origins to what is now recognized as the piano is now well documented, forming a considerable corpus (e.g., Rowland 1998, Ehrlich 1990, Gill 1981, Grover 1976, Van Barthold and Buckton 1975, Sumner 1966). Several focus on the early history of the instrument (e.g. Pollens 1995, Clinkscale 1993, Colt 1981, Harding 1978, James 1967), while others are more encompassing. Less frequently, however, do authors refer to the socio-economic influence of the piano (Ehrlich 1990, Van Barthold and Buckton 1975), although Loesser (1954) offers a more global analysis of the social history and influence of the piano. Others refer to the influence, accessibility and popularity of the instrument, both during the course of its development, and also in recent times (Ehrlich 1990, Sumner 1966, Closson 1947).

It must be noted that the literature is particularly limited in relation to the emergence and role of the piano *pedagogue* or associated teaching profession. Golby (2004) argues that the "historical study of instrumental (non-vocal) pedagogy is a relatively new area of research" (Golby, 2004: x) and, although focussing on the violin family, he also briefly discusses the development of the keyboard teaching profession in Britain. Similarly Ehrlich (1985, 1990) surveys the social developments of the piano industry and the teaching profession, although restricted to Britain. Loesser (1954) cites a

number of anecdotes about the amateur teaching profession and the student culture, largely dominated by young female students, a view supported by Golby (2004). However, the need for a published study that focuses on the genesis of the piano teaching profession is yet to be met.

2.1.1 Development of a piano culture during the 19th century

By the end of the 18th century, the piano had become increasingly prominent in Europe and in Britain (Erhrlich 1990). While the harpsichord was still a principal keyboard instrument, in time, the piano began to surpass it in popularity, largely due to the variety of dynamics made possible on the piano through the introduction of hammers striking the string. In this regard, Harding (1978) argues that, from approximately 1760, a "white-hot enthusiasm was concentrated on the pianoforte and on pianoforte music" (Harding 1978: 82).

As a direct result of the industrial revolution and subsequent improvements in structural materials, the piano was reshaped, enlarged, mechanically improved and, as a result, became capable of a bigger, fuller sound and a wider dynamic range (Rowland 1998). The introduction of a cast-iron frame and cross stringing effectively brought the instrument to its peak and paralleled composers' exploration of the wider keyboard compass and expressive range, making it a medium sensitive to the romantic ideals of the time.

From the early 1800s the great composer-performers carried the piano to new levels of popularity. As virtuoso performer and improviser, as well as composer, Beethoven's

efforts at the turn of the 18th century in particular laid the foundation for the path which Czerny, Liszt, Chopin, Schumann, Schubert and many others were to continue. The piano could traverse the wealth of repertoire that was in existence, not only by composers writing specifically for the piano, but also reductive versions of many string quartets, symphonies and other large-scale forms of repertoire. This became a common means of communicating new music to the general populace. Yates (1964) argues that Beethoven's symphonies "circulated more widely in piano transcription than by orchestral performance" (Yates 1964: 164) during the 1800s. Given the tyranny of distance for much of society, "this was the only way it was possible to hear and get to know such pieces" (Barrie Jones 1998: 174).

The focus on the individual at the piano as creator and *master* soon led to the piano's prominence as a performance instrument. The pianist had no need for other musicians so that, for composers and performers, the piano became "the means of presenting the most intimate as well as the most brilliant" (Einstein 1947: 200). Indeed Letanova (1991) argues that the literature of piano music

> became progressively richer, the new compositions developed the technical abilities of the performers to the point of creating a new vocation, a new type of instrumentalist, the virtuoso (Letanova 1991: xi).

The rise of the piano within society was both rapid and strong. Liszt, the virtuoso pianist, established the solo piano recital, which became one of the most significant steps in taking the piano to the fore of musical and social culture. Liszt is, in fact, regarded as being "more influential than any other pianist in the first half of the 19th century" (Gerig 1976: 172), and it was through his tours and concerts that the solo piano

concert and the virtuoso rose eventually to become the crowning vehicle of romantic pianism.

Dubal (1990) argues that "the piano was clearly the favored instrument of the growing middle class. Every family aspired to have one" (Dubal 1990: 18). The piano was ideal for the middle classes and a perfect instrument for the women and young girls, they being the ones "who had the most time and the most opportunity" (Loesser 1954: 64). It is even possible that the rise of the piano can be attributed to the ease of its playing position, Loesser (1954) and Golby (2004) referring to the unattractive stance of the female form in attempting to play a violin, cello or a flute.

The piano was seen to be increasingly important for a young girl's education, and indeed, "every well brought up young lady was expected to be capable of entertaining company at the piano" (Ehrlich 1990: 93). Adams Hoover, Rucker and Good (2001), in fact, regard learning the piano to have been "a necessary female accomplishment along with other household tasks" (Adams Hoover *et al* 2001: 26). Hence, a wealth of music was written by many of the great composers specifically for this market of young females, including such works as Mendelssohn's "Songs without words" and Schumann's "Album for the young" and "Scenes of Childhood" (Barrie Jones 1998).

Ehrlich (1990) describes the "intensity of piano mania" (Ehrlich 1990: 92) occurring in Victorian England at the end of the 1800s. He refers to British society as consisting of "about 400,000 pianos and one million pianists" (Ehrlich 1990: 92) by the early 1870s. The piano was the ideal instrument for the home, as a vehicle for learning, for social music making and for social status. By 1900, the "market was saturated" (Hildebrandt

1988: 179). London boasted some 175 piano factories, New York 130, and Berlin contained major industries as well (Hildebrandt 1988).

2.1.2 Emergence of the *piano pedagogue*

As a result of the piano's prominence, the burgeoning of published music, and the increased number of pianos in existence, the need for piano teachers increased exponentially to the extent that, at the end of the 19th century, there was an "ever-growing army of private teachers" (de Val and Ehrlich 1998: 132), a judgement supported by Golby (2004). Ehrlich (1985) notes that the music profession in England had no barriers in terms of gender, race, nationality or age, and that this exacerbated the rapid rise in the music profession which contained a mixed bag of teachers, including amateurs, professionals, even children. Indeed, Ehrlich (1985) regards the only serious barrier to teachers entering the market as "access to instruments and tuition, and some aptitude" (Ehrlich 1985: 77). Golby (2004) goes further and refers to the fact that, while there were many instances of amateurs learning via self-instruction manuals, in the early phases there was the "all-too-common scenario of the ill-educated music teacher instructing the unmotivated student" (Golby 2004: 43).

Loesser (1954), in suggesting that the spread of keyboards in the 18th century and the increased number of female students led to a simplification of musical standards, presents this window on the profession:

> Music teaching, clavier teaching in particular, as it was widely practised in the later eighteenth century, partook of the prevailing paltriness. Most of those bungling burgher daughters had little capacity for musical discipline, and their most successful teachers were those who could share the mediocrity of their pupils' talents and aims (Loesser 1954: 81).

Equally disturbing is the reference to a Berlin critic who, in a 1749 publication, presented a letter supposedly generated by a young lady of the time. The letter describes how the teacher, a "clever suburban organist" (Loesser 1954: 81), provided a regular half-hour lesson every few weeks and a description of how the teacher "always sits at my left side ... [and] marks the notes with letters so as not to trouble my head needlessly" (Loesser 1954: 82). The letter also refers to the teacher as being one who "discards all ornaments [as] they hinder speed in playing" (Loesser 1954: 82). Referring to this letter in the context of the time, Loesser (1954) describes how the "battered instrument, the incompetent, obsequious old fogy of a teacher, and the fatuous dullard of a pupil all have a vivid ring of truth" (Loesser 1954: 82).

Moreover, standards appear to have been quite poor, and the majority of female teachers

> risked the worst of all possible fates: lifelong servitude as a piano teacher. In the nineteenth century there was no such thing as a qualifying examination for piano teachers, so the field was wide open, and very bleak. Failed pianists, unmarried ladies, impoverished widows made up a musical proletariat, many of them much worse off than the visiting seamstress (Hildebrandt 1988: 126).

Despite the fact that a significant proportion of the teachers were poorly qualified (Golby 2004), it was also common for the great pianists of the 19th century to give lessons. Chopin (Bollard 1970a) and Clara Schumann (Reich 1985) gave many lessons for income purposes, Liszt taught many "daughters or sons of aristocratic families" (Machnek 1965: 16), while Czerny was regarded as "the piano teacher *par excellence* of the nineteenth century" (Hildebrandt 1988: 96). In fact, many of the great composers taught on a regular basis during their lifetime, arguably more as a result of financial and

cultural pressure rather than from a desire to engage in meaningful teaching or instruction.

2.1.3 Genesis of the external examination syllabus

The piano was at its most influential and popular during the Romantic period up to the early 1900s, prior to World War 1 (Rowland 1998) and it was during this time that piano teaching arguably reached a peak in terms of both the number of teachers and the development of a variety of methods of instruction. This was due, in part to the development of external examinations that became a feature of musical life, beginning in 1877 with Trinity College London (Bridges 1970). Soon after, in 1889, the Associated Board of the Royal Schools of Music began external examinations. Bridges (1970) discusses how both these organisations promulgated methods as a result of the fact that the

> teaching of music ... was unsatisfactory: not because the teachers were unworthy, but because there was little opportunity of revising their methods under the direction of experts, and practically no opportunity of testing the results of their teaching by the standard of skilled and sympathetic examiners (Bridges 1970: 51-2).

Trinity College London sent examiners to Australia in the 1880s and the Associated Board followed soon after. Bridges (1970) argues that these examinations "immediately became popular" (Bridges 1970: 54). There was also the London College of Music, which Bridges (1970) states "had no pretensions to be a professional training institution" (Bridges 1970: 54). Bridges (1970) suggests that the end result of the introduction of external exams may not have been what the examining boards may have wished, arguing that

pianoforte teachers in particular used the results of their pupils to advertise themselves, students welcomed the incentive of certificates and medals; and parents could see something for their money. It was no wonder that music examinations caught on (Bridges 1970: 54-5).

It was not long before local pressures led to the creation of Australian examination systems, which culminated in the formation of the Australian Music Examinations Board in 1918 (Bridges 1970). The external examination system remains strong in the western world, with the "grade system [having] a major presence within instrumental teaching" (Green 2001: 128).

2.1.4 Exploration of the Australian context

The literature on Australia's early musical culture is certainly limited, particularly in relation to the study of traditional western instruments such as the piano. This is not surprising, given Bebbington's (1994) argument that, although "Australian music dictionaries or histories are bravely announced from time to time, few have yet to come to fruition" (Bebbington 1994: v). Some authors do, however, refer to early teaching and learning practices. For instance, Wentzel (1969) outlines how piano lessons were first advertised in the *Sydney Gazette* of 3 February 1816 and describes how, in the 1820s, "several musicians arrived and commenced teaching" (Wentzel 1969: 6). Wilson (1995) refers to one Louisa Litchfield, an early settler who, in the late 1800s, "needed to earn a living and she gave piano lessons to the young people of the town" (Wilson 1995: 16).

There soon developed a strong private teaching scene run by professional musicians, and documented as early as approximately 1810 in Sydney (Stevens 1997). Stevens

(1997) refers to the considerable number of young people who pursued performance training and who were also taught in such schools as the Adelaide College of Music, which was developed to meet the needs of this clientele (Stevens 1997). Wentzel (1969) discusses how this College, formed in 1883, was designed "after the style of tuition adopted at the celebrated music schools in Europe" (Wentzel 1969: 110). It was this College that became the basis of the Elder Conservatorium, established in the late 19th century at the University of Adelaide (Wentzel 1969).

Like the situation in Europe, Stevens (1997) argues that music was seen as a "desirable artistic pursuit and social accomplishment for the children of the well-to-do settler families" (Stevens 1997: 396). Dreyfus (1999) supports this view, and adds that teaching was "the main source of income" (Dreyfus 1999: 13) for many needy women in the early 1900s. This view is also supported by Thomson (1990) who argues that musical training in the early 1900s was "by way of example from teacher to student" (Thomson, 1990: 17). Australia appears to have followed the traditions of Europe (Thomson 1990) in that music lessons in the early part of the 20th century

> almost exclusively meant learning piano (more rarely violin or voice) from a private teacher, either from a suburban teacher or from a teacher at a private school (Spearritt 1984: 27).

Today, the private music teaching field has a strong presence in music education in Australia (Thomson 1990, Zhukov 1999). There is, however, little literature which explores tertiary practices, a view supported by Bebbington (1999). It is generally agreed that Australia's early tertiary music institutions were direct descendants of European and British models (Wentzel 1969, Bridges 1970, McCredie 1979, Bebbington 1999). In fact Bridges (1970) pioneering work clearly defined how overseas practices were "nurtured in universities" (Bridges 1970: i).

While there have been recent publications relative to the history and development of key music institutions, e.g. the Sydney Conservatorium (Collins 2001) or the University of Western Australia (Meyer 1999), there are few references to teaching and learning practices in the area of instrumental/vocal instruction. One of the few accounts of instrumental teaching practices is that provided by Tregear (1997), who argues that in the early days of the first conservatorium of music in Melbourne, students did not have private lessons but engaged in small-group work:

> Practical lessons were given in small groups of two or three students in lessons of some two hours a week; a second study instrument was likewise taught in groups but for only one hour a week (Tregear 1997: 26).

In the current tertiary environment, one to one tuition is the dominant format of teaching and learning (Australian Music Centre 2001). While the master class and some use of group teaching is in evidence, there is a clear preference for the master-apprentice style of learning that has been the principal model of delivery for several centuries.

2.2 Origins of one to one, master class and group piano teaching

As is clear from the literature (e.g. Jørgensen 2000, Ehrlich 1990, Loesser 1954), the one to one lesson, master class and group teaching models were introduced during the 18th and 19th centuries, although the exact origins and rationale for each remain difficult to trace. It would appear, however, that the one to one lesson format emerged to some extent from the apprenticeship model (Thompson 1983, Madsen 1988, Zhukov 1999, Lebler 2003), or at least in parallel with this model (Golby 2004). The master class

became prominent as a result of the 19th Century teachers Liszt and Leschetizky disseminating their knowledge to as wide an audience as possible (Newcomb 1967, Gerig 1976), while group teaching emerged as a means of providing mass instruction for beginners or as a method applied within the newly formed conservatories (Kowalchyk & Lancaster 1997; Thompson 1983, Hildebrandt 1988, Cahn 2003). While several authors acknowledge the dominance of the one to one teaching approach during this period of development (e.g. Loesser 1954, Ehrlich 1990, Lebler 2003), the educational rationale for this or indeed any model of teaching is difficult to discern.

2.2.1 Genesis and development of the one to one model

While a number of authors argue that the apprenticeship model appears to have been the primary forerunner of the one to one model (Thompson 1983, Madsen 1988, Zhukov 1999, Golby 2004), an alternative view is proposed by Baker-Jordan (2003):

> Most of the early great master teachers, pianists, and composers taught in groups. Like Franz Liszt … they taught in the format of master classes, with the emphasis primarily on repertoire. Gradually over the years, however, the mode shifted to private teaching (Baker-Jordan 2003: 269).

Baker-Jordan (2003) suggests that the shift from master class teaching may have been due to the development of the piano as an instrument and the parallel emergence of a more complex and solo-oriented body of repertoire, and more recently, the popularity of competitions for launching musical careers. At a practical level, initially the reality of the social structures meant that

> only royalty and the wealthy could afford to own a keyboard instrument. So only the privileged were able to study piano, which naturally they did with private tutors, who often traveled to their homes (Baker-Jordan 2003: 269).

Cheek (1999) also notes that only the wealthy had access to pianos and the piano as a single instrument led to their being a single student and teacher teaching system established. Indeed she argues that "piano lessons were taught privately because the first piano students were the sons and daughter of royalty" (Cheek 1999: 8). Cheek (1999) thus suggests that the "idea of private piano lessons sprang from financial and cultural necessity, not because effective education demanded it" (Cheek 1999: 8). Golby (2004) argues that it was the "middle-class families requiring private music lessons for their daughters" (Golby 2004: 95) which contributed to this model's emergence. To this day the one to one lesson is traditionally adopted as the principal learning environment for instrumental/vocal instruction (Green 2001, Baker-Jordan 2003, Lebler 2003).

2.2.2 The master class

Like the one to one lesson, the master class featured in 19th century piano culture, at the centre of which was the master or guru whose *modus operandi* was such that students would absorb the wisdom of the gatekeeper of knowledge. The term *master class* certainly appears to have developed during the time of the romantic pianists, with the master the centre of the class and its activities. In fact, many of the descriptions of Liszt by his pupils refer to him only as the master (Gerig 1976). Students flocked to both Liszt and also Leschetizky and, indeed, these two teachers in particular are considered to be two of the most influential in history (Newcomb 1967). Master classes ranged from the model of having small groups of students playing and listening, to the model epitomised by one account of Leschetizky's teaching that refers to over a hundred students in the class (Newcomb 1967). The master class as a learning format continues

as a feature of some current academic environments, following what has "long been a tradition in European academies where private lessons are the exception rather than the rule" (Banowetz 1995: 237). While there is little documentation of generic master class methodology, evidence can be adduced in relation to specific *masters.*

2.2.2.1 Franz Liszt

While countless texts have been written on Liszt as pianist and composer, there is arguably less material presented on his work as a teacher. Machnek (1965), for example, considers that "most accounts have neglected to relate his great contributions in [the teaching] area" (Machnek 1995: 1). Although Gerig (1976) and Machnek (1965) argue that Liszt gave one to one lessons early in his career, it is well documented that he focussed on master classes after his concert career had ended. Indeed for "three decades, the master spent some months surrounded by worshiping young pianists eager to learn the secrets of genius" (Hildebrandt 1988: 157).

According to Dubal (1990), Liszt "gave no private lessons but used the plan of the master class with electric effect; where all could play for each other while benefiting from the master's wisdom" (Dubal 1990: 169). The format for these sessions is less clear. Gerig (1976) refers to Liszt as initially involving small numbers in his teaching sessions, but this grew to include large numbers of aspiring pianists. Bollard (1970a) reports Liszt's master classes as containing "over a hundred young executants" (Bollard 1970a: 14). Machnek (1965) argues that Liszt had cogent reasons for developing the master class, argues that Liszt "preferred class instruction" (Machnek 1965: 44) and as a result, the classes were more systematic and organised than his private lessons.

Several authors allude to the benefits of Liszt's master classes. Hedley (1970) argues that it was "the nerve-testing experience of playing before such a knowing and critical audience that was of value" (Hedley 1970: 32-33). Gerig (1976) notes that Liszt

> invented the class system of teaching. Liszt believed in it implicitly, on the ground that the teacher does not have to play the same piece over and over for different pupils and repeat endlessly his suggestions for fingerings, phrasings, pedalling and the like; that if the pupil who is only a listener knows the work that is being played he has the same advantage of the performer, and if he does not know it, he becomes better prepared to study it later. It was also Liszt's opinion that even the best teacher has his good and his off days and the class system enables everyone to profit from the good days. Its best aspect is, of course, the chance the pupils have to play for critical listeners and so rid themselves of nervousness and gain confidence (Gerig 1976: 190).

Dubal (1990) observes that technical issues "were never mentioned" (Dubal 1990: 169), as does Gerig (1976), who states that Liszt's teaching was focussed on "the aesthetic side of performance" (Gerig 1976: 180). Machnek (1965) discusses how Liszt offered his students a diversified curriculum, involving works that developed a variety of skills.

2.2.2.2 Leschetizky, Schnabel and others

A student of Liszt, Theodor Leschetizky is regarded as a "devoted teacher" (Hildebrandt 1988: 159), with Gerig (1976) attesting that Leschetizky, in fact, rivalled Liszt in popularity as a teacher. Leschetizky taught both individual lessons and master classes or group lessons. His classes are described as containing a "studio atmosphere - the stimulation, the laughter and companionship, the wide horizons" (Newcomb 1967: xiii). Newcomb (1967) describes the format of the class as containing about "one hundred and fifty students [who] made up the class, and from them a half dozen or so, who had

good lessons, or who were preparing for concerts, were asked to play" (Newcomb 1967: 15). Bollard (1970b) supports the notion that these classes were large, claiming that "over a hundred young executants would crowd into the house" (Bollard 1970b: 14).

Like Liszt, Leschetizky's influence in shaping and directing generations of piano teachers was considerable. One of his most famous students was Artur Schnabel, who was also a teacher in the master class or group environment tradition. The latter believed implicitly in the value of such a method, claiming that "the most productive way of higher teaching in music is to have all pupils present at lessons" (Schnabel 1961:125). While Liszt and Leschetizky taught mainly in large groups, Schnabel preferred that only a small number of students attend his classes (Wolff 1979). Wolff (1979) reports that Schnabel typically focussed on repertoire rather than technique, and spent most of the lesson going through the works in detail. Schnabel's approach involved verbal explanation and demonstration, after which the student would repeat the fragment or phrase being discussed until it was considered right. While repetition appears to underpin the approach, Schnabel placed responsibility on the student: "I never ... hear a pupil play a piece twice. I trust him, that what he has learned in one piece will be applied to the next, and so on" (Schnabel 1961: 138).

Few recent accounts of the practice of master class teaching can be identified. Neuhaus (1973), like Banowetz (1995), refers to the *group* class as "a well-tried method, known of old" (Neuhaus 1973: 200). Neuhaus (1973) presents an additional window on this type of teaching and learning:

> When I was studying with Godowsky in the *Meisterklasse* of the Vienna Academy of Music, there were some ten of us who played, and about twenty to twenty-five who attended as listeners *(Hospitanten)*, who never played but listened to everything. At the end of each lesson Godowsky

would draw up a precise programme of the next lesson, deciding on the performers and the works to be performed; the pupils and the listeners came to the lesson with the scores, on which they followed attentively the playing of the pupil and the comments of the teacher. The advantage of this for all concerned was obviously very great. Then why cannot we have this? (Neuhaus 1973: 200).

2.2.3 Group teaching models

The literature demonstrates that group piano teaching at both beginner and advanced levels has been in existence since the early 1800s, although most references are to beginning methods of keyboard instruction (Loesser 1954, Zhukov 1999, Dillon 1999, Thompson 1983, Lancaster 1978). Golby (2004) argues that group instruction occurred increasingly during the 19th century as a result of the economic benefit for those operating as teachers, in addition to the increasing ranks of the social classes wishing to access musical instruction. Some references are made to the introduction of group teaching approaches for advanced students (e.g. Ritterman 2003, Cahn 2003), but these are both minimal and offer few insights.

2.2.3.1 Beginner student group models

Loesser (1954), Golby (2004) Dillon (1999), Thompson (1983) and Lancaster (1978) all discuss the work of Johann Bernhard Logier (1780-1846). He taught piano in groups in Dublin in approximately 1815, with teachers from America and Europe visiting his classes in order to adopt and introduce the method into their respective countries. Loesser (1954) provides the most detailed account of Logier's attitudes and work, initially suggesting that Logier's method was in fact developed to increase his income. Thompson (1983) refers to the Logier method as more "arithmetical than educative or

musical" (Thompson 1983: 23) as he took "the quantity notion of the Industrial Revolution to absurd lengths" (Thompson 1983: 23). Logier apparently developed a method for the teaching of initial piano playing skills where he taught students in "groups of twenty, in two-hour sessions" (Loesser 1954: 296). The class was divided into two, with one hour on harmony and one on piano playing. While on the one hand Loesser (1954) describes the piano playing hour as being not much more than individual lessons, wherein one student "may have been fortunate enough to snatch as much as eighteen minutes" (Loesser 1954: 296), he also acknowledges that, despite opposition to his method, the approach gained popularity and in time there were numerous Logier academies in England and Ireland. This view is supported by Golby (2004) who argues that his methods "achieved enormous influence and success" (Golby 2004: 103).

Weidenbach (1994) briefly mentions evidence of group teaching dating back to 1816, albeit without specifying teachers or venues; hence the references may, in fact, refer to Logier. Another early account is given by Hildebrandt (1988), who refers to the efforts of Fanny Schindelmeisser in developing a teaching institute in Berlin in 1835 where she taught a number of students simultaneously. Although Schindelmeisser was unable to attain a patent from the Prussian government, a K. Bormann took Schindelmeisser's concept, adapted it, and "received the blessing of the Prussian authorities" (Hildebrandt 1988: 127). Hildebrandt (1988) also states that "the success of such a method of instruction for several students simultaneously has been proven here by the accomplishments of Frau Schindelmeisser" (Hildebrandt 1988: 126).

Holland and Sturm (2001) identify the beginnings of group piano teaching in America "as early as the 1880s, using acoustic piano and paper keyboards" (Holland and Sturm 2001: 7). Hutcherson (1955) notes the beginnings of class piano in the early 1900s, with a sudden increase during the depression era. Ehrlich (1990) also refers to group piano teaching being promoted in the early 20th century in what was then known as the Federation. Brandt (1986) however argues that group instrumental instruction began earlier, in fact "before the Civil War" (Brandt 1986: 48).

Baker-Jordan's (2003) view is that it was the lack of technology and equipment that restricted the offering of group teaching until "the middle of the 20th century [when group teaching] came into vogue" (Baker-Jordan 2003: 269). She refers to the pioneering work of four Americans (Frances Clark, Richard Chronister, Guy Duckworth and Robert Pace) as leading developers of group teaching within the United States, and notes that all believed implicitly in this type of learning environment (Baker-Jordan 2003).

2.2.3.2 Advanced student group models

Reference to advanced student group teaching is very scant in relation to the methodologies employed although, at the same time, it is possible to consider the environments described by Schnabel (Wolff 1979) and Neuhaus (1973) as group teaching models. Cahn (2003) describes group teaching in European conservatories between 1790-1843 as "the usual method". Further reference to group instruction is made by Ritterman (2003), who refers to conservatories in Europe as focussing on providing an educational environment where individual students are taught in the

presence of their peers. Group teaching appears to have existed outside the continent as

well, Thompson (1983) discussing how early American colleges of the 19th century

> … emulated the famous state conservatories, each student being taught individually but in front of his colleagues, an approach which became known as the 'class conservatory method' (Thompson 1983: 22).

2.2.3.3 Extant models of group teaching

The literature refers to the existence of several group teaching models although, in many cases, it is not possible to determine whether they cater for all levels of student or a particular stage only; these include the Suzuki method, the Tower Hamlets String Project, the Junior Strings Project in the United Kingdom, the PIPO project, as well as specific individuals who apply group teaching in their practice. Table 2.2.1 presents a summary of those models referred to in the literature, in terms of name or method, level, teaching aim or focus, and relevant reference. Certainly, it would appear that several of the methods which have gained prominence are for string instruments, although there is an increasing awareness of the relevance of group teaching for all instruments, such as that found in the recent school-level curricula for all instruments within the UK system, where it is argued that some "instruments and/or stages of learning are more suited to group teaching" (Royal College of Music, Federation of Music Services & National Association of Music Educators 2002: 15).

Table 2.2.1 Extant models of group teaching

Model or practitioner	Level	Teaching aim, feature or focus	Source(s)
Tower Hamlets project (UK)	Beginner	• Bring musician-teachers into contact with classes of primary children • Children taught in classes of approximately twenty-five and then via small groups for follow up work • Described as "a multi-faceted engagement: singing; playing; moving; listening to others" (Swanwick 1996: 235)	Swanwick (1996)
Suzuki method (Global)	Beginner to intermediate	• Combines student, teacher and parent into three-way learning environment • Parents and/or students attend 'private' sessions and learn some exercises • Operates on belief that ability is learned and all can play an instrument	Campbell (1991), Colwell & Goolsby (2002), Byczko (2003)
Halifax, Nova Scotia, String Project (UK)	Beginner to intermediate	Referred to as "one excellent example of … group practice [which] has produced outstanding string performers by teaching students exclusively in instrument groups" (Rabin 2000: 10).	Rabin (2000)
Project for Introductory Piano Education (PIPO – Netherlands)	Beginner (5-6 year olds)	Over 30 Saturdays, 20 students engaged in two sessions: • general musical activities (singing, rhythmic and expression exercises) • piano lessons in small groups of two to four Author argues that students "musical achievements in rhythmic exercises, ensemble playing, harmonic accompaniment, and performing canons produced a level of musical competence not recorded so far by developmental research" (Koopman 2002: 283).	Koopman (2002)
Duckworth, Guy (USA)	Advanced piano students	Developed and applied a model which involved three or four hours of instruction per week for a group of four. Duckworth (1973) refers to a typical lesson: • each student decides whether to listen or perform; • there is performing and listening; • discussing and challenging performance solutions; • comparing views on interpretation; • fitting new concepts into other performances; • asking for others' reactions; • improvising 'under' someone's performance or after their performance; and/or • suggesting solutions for difficult passages.	Duckworth (1973), Baker-Jordan (2003)

Table 2.2.1 Extant models of group teaching (continued)

Model or practitioner	Level	Teaching aim, feature or focus	Source(s)
Linda Strong (USA)	Suzuki violin	• Students aged 3-13 are given six group lessons per semester • Argues that groups are highly motivating for beginner and intermediate students	Strong (1999)
Carmen Shaw (USA)	Beginner piano	• Students of mixed levels and ages are given six group lessons per semester • Groups contain 5-8 students • Content includes performance, critical analyses, study of different keyboards • Argues that all students benefit from playing for and listening to others	Shaw (1999)
Jill Sullivan (USA)	Wind instruction	• Teachers in groups of 15 or fewer, which is also broken into smaller groups at times • Homogeneity of group fosters higher achievement • Argues the benefits of group learning but that lessons must be detailed and provide structure to achieve learning objectives	Sullivan (1999)
Joyce Andrews (USA)	Voice	• Groups of 5-7 are arranged according to age, level of vocal maturity and experience • Groups meet for 8 classes per term, twice per year • Argues that students bring various experiences to the classes to share • Argues that classes can be fun and productive, if worked out well in advance	Andrews (1999)

Table 2.2.1 reveals that group teaching has been – and is being - implemented at various levels, for different instruments, and with a range of learning outcomes in mind. In addition, several authors argue the benefits of group teaching and learning.

More recently, a number of practitioners participated in a panel discussion of advanced group teaching at the 1999 Music Teachers National Association Conference (Music Teachers National Association 1999). Table 2.2.2 summarises each teacher's views on advanced student group teaching models in practice.

Table 2.2.2 Summary of panel discussion on group teaching

Panelist	Area	Advantages of group teaching (summarised)	Disadvantages of group teaching (summarised)	Other relevant comments
Guy Duckworth, University of Colorado	Piano	• Aspects of teamwork • Exchange of ideas • Students feel in control of their own learning • Facilitates a flexible use of deductive and intuitive thinking	None	• Modern educators prefer to perpetuate the private lesson • Modern educators feel they have to have baby steps to explore group instruction
William Montgomery, University of Maryland	Winds	• Greater emphasis on principles and philosophies by the teacher • Stronger peer influence on the learning process and more total time spent with the teacher	• Less focus on specific problems of individual students • Less focus on the learning of individual works from the repertoire	• Long-term development benefits are yet to be adopted in the US. • Logistical problems prevent more wide-spread acceptance and use
Joyce Andrews, University of Wisconsin	Voice	• Small-group setting helps to desensitize the student in a positive way • Reduces the fear of performing in front of others • Allows the student to hear and observe first-hand a greater range of repertoire, vocal abilities and vocal problems • Develops students' pedagogical skills • Provides a built-in opportunity for camaraderie amongst the students • Allows students to observe teacher engage in full range of teaching resources • Offers a significant 'prelude' to the private lesson • Time efficiencies	• Relies on teacher's ability to adapt and be open to students • Relies on teacher establishing an environment which is not overly critical	• As a result of experience in both formats, identifies numerous advantages of learning in a group versus a private setting

Table 2.2.2 Summary of panel discussion on group teaching (continued)

Panelist	Area	Advantages of group teaching (summarised)	Disadvantages of group teaching (summarised)	Other relevant comments
Rebecca Shockley, University of Minnesota	Piano	• Students spend more time together engaging in exploration of the music, thus at a higher level • Performance anxiety is reduced • Students are exposed to a wider variety of repertoire • Differences in ability can be enriching • Students learn a lot about teaching	Relies on the teacher to actively promote the benefits of the group learning environment	• Argues that some of her most significant learning occurred as a result of study in group lessons
Ivan Frazier, University of Georgia	Piano	• Students learn from each other • Inspires a higher level of cognitive activity and intimacy	Relies on teacher's ability to adjust roles within group setting	• Identifies a level of excitement in groups that is rare in the private setting • Group teaching is both engaging and formidable
Debra Ankey, Shattuck-St. Mary's School	Strings	• It is an inherently natural way to learn • Time-efficiencies • Students can hear and see other students development • Allows for discussion of individual interpretations and discussion of same	• Pedagogue must be a master of pacing and flexibility during the class • The repertoire chosen must be directly relevant to the group and related to any technique studied	• Argues that teaching string students in groups is the strongest, most effective and efficient way to use lesson time • Discusses the importance of the difference between group lessons and the traditional master class • Refers to format where students study similar technical work and repertoire

While the views summarised in Table 2.2.2 are based on experience rather than research evidence, it is clear that these teachers consider the advantages of group teaching to far outweigh the disadvantages. Indeed some of the disadvantages relate more to the changing role of the teacher in this learning environment, than to negative learning outcomes *per se*. Thomson (1990) in fact argues that the low uptake of group teaching is due more to "the lack of expertise in the area" (Thomson 1990: 17) than to informed choice. Shockley (1999) synthesised the issues thus:

- Group instruction for advanced students can take many forms;
- Group instruction offers numerous advantages in virtually all areas of applied study;
- The advantages of group teaching far outweigh any disadvantages;
- The most common barrier to group teaching is the prevalent attitude that one to one teaching is essential;
- Group teaching requires flexibility, focus on process, not just curriculum, and the ability to promote the transfer of concepts and the productive exchange of ideas; and
- The teacher must be a facilitator who can learn from students and promote the benefits of the group learning environment (Shockley 1999).

She also proposed a number of reasons for the low incidence of group teaching on the basis of the panel discussion:

- The elitism and long-entrenched tradition of private instruction;
- The apparent difficulties of scheduling;
- The lack of specialized teacher training in group teaching methods;
- The teachers who only feel comfortable to teach how they were taught; and
- The parents who are not educated as to the benefits of group teaching (Shockley 1999).

2.3 Methods and models of teaching and learning

What is surprising from an investigation of the literature is that while there is a plethora of methods or approaches to the teaching of and/or function(s) of *playing*, there are virtually no methods or potential formats and programs for *teaching*, and this is especially the case at the advanced level. While there are numerous texts on the means

by which to execute performance, few offer the reader and/or teacher guidance on models of learning and their potential outcomes for students. While some recent texts consider potential methodologies (e.g. Baker-Jordan 2003, Music Teachers National Association 1999, Bastien 1995), none probe the efficacies and/or efficiencies of the models. Moreover, there is little educational theory underpinnings or research-based evidence in relation to learning and teaching environments.

2.3.1 How to play: an overview of methodologies

One of the earliest keyboard methodology texts is C.P.E. Bach's (1753) "An Essay on the True Method of Playing the Clavier", regarded as "the precursor of all systematic books on piano methods" (Sumner 1966: 135). Since then, several composers, performers and/or teachers have developed a method. The many texts on piano playing include those by Matthay (1903), Pace (1971), Booth (1971), Lhevinne (1972), Neuhaus (1973), Hofmann (1976), Wolff (1979), Camp (1981), Taylor (1979), Taylor (1983), Waterman (1983), Jost (1988), Johnstone (n.d.), Ching (n.d.a), Lyke, Enoch & Haydon (1996) and Berman (2000). There are also numerous methods designed specifically for beginner or elementary students, such as those by Thomson (1974), Camp (1992), Bastien (1995), Ching (n.d.b) Kowalchyk and Lancaster (1997) and Baker-Jordan (2003). While approaches to technique, style and repertoire vary, all concentrate on ways of playing the instrument to the extent that Booth (1971) considers it "unlikely that anything new can be written concerning the underlying principles of technique" (Booth 1971: 44), Jost (1988) refers to the "plethora of books written dealing exhaustively with every aspect of pianoforte playing" (Jost 1988: n.p.), and Letanova (1991) regards the number of publications in existence related to piano

playing as being "incalculable" (Letanova 1991: 3), a view supported by Baker-Jordan (2003).

Nevertheless significant debate surrounds the various methods in existence and their application to current teaching systems. Madsen and Madsen (1970) observe that musicians

> use traditional approaches that have been passed down through the ages. There are inherent advantages to apprenticeship systems, but they leave little opportunity for speed and efficiency and are definitely out of step with the demands of modern-day instruction (Madsen and Madsen 1970: 6)

Bollard (1970) also notes the "legacy we have inherited from figures of past ages, in all types of artistic endeavour and achievement" (Bollard 1970: 7) that have led to practice, particularly models of teaching; indeed Laor (1989) argues that "modern pedagogy is founded, to a great extent, on 19th century methods" (Laor 1989: n.p.). More recent authors such as Lebler (2003) and Rostvall & West (2001, 2003, 2003a) refer to these traditions and their impact on current practice.

2.3.2 How to teach and learn

The problems associated with single method teachers are raised by Neuhaus (1973) who argues the need for a comprehensive method, encompassing all aspects of music, and not just the practical. Several authors refer to the need to empower the learner at an early age, including Neuhaus (1973), Camp (1981) and Booth (1971). Neuhaus (1973) considers that

> one of the main tasks of a teacher is to ensure as quickly and as thoroughly as possible that he is no longer necessary to the pupil; to eliminate himself ... to inculcate in the pupil that independent

> thinking, that method of work, that knowledge of self and ability to
> reach his goal which we term maturity, the threshold beyond which
> begins his mastery (Neuhaus 1973: 172).

The many teaching and performance methods in existence saturate the teaching world. Noyle (1987) and Dubal (1985) reveal the fact that many teachers formulate their own method based on their experiences and the historical traditions that they wish to adopt, revise and/or reject.

While there are numerous texts on how to play the piano, there are very few that deal with teaching the piano. While potential piano teachers are not in a position to review learning models as readily as a classroom music teacher, there are some recent publications that consider different types of teaching models (e.g. Baker-Jordan 2003, Music Teachers National Association 1999, Hallam 1998, Bastien 1995). Baker-Jordan's (2003) recent text, for example, covers a range of issues relevant to establishing a private studio, including goals, learning styles, business principles and parent-student issues. She devotes a chapter to group teaching, provides a number of accounts of group teachers' views on the practice of this model, and offers a range of suggestions as to the incorporation of the approach.

The texts by Bastien (1995), Kowalchyk and Lancaster (1997), Hallam (1998) and the conference publications by the Music Teachers National Association (1999, 2001) are examples of recent publications which consider various combinations of group and individual teaching, while they also propose the sole use of group teaching in certain circumstances. Such texts provide some guidance for teachers in exploring new teaching methodologies as well as possibilities for the inclusion of technological developments in their teaching.

Chapter 3

EXTANT RESEARCH: INHERENT COMPLEXITIES AND CHALLENGES

3.1 The state of play in research

Given Brand's (1992) reference to the "mystery that often surrounds the applied studio" (Brand 1992: 3), it is perhaps not surprising that there is a limited body of research concerning the individual or studio music lesson. Swanwick (1996) even suggests that instrumental teaching seems "a very haphazard affair with idiosyncratic extremes, depending on the individual teacher who can be somewhat isolated in the confines of the music room or studio" (Swanwick 1996: 233). In fact recent research acknowledges the significant complexities and challenges associated with a field of teaching that often relies more on the individuals involved than tested educational practice or theory (Zhukov 1999, Hallam 1998, Young, Burwell & Pickup 2003, West & Rostvall 2003, Rostvall & West 2003a, Mills & Smith 2003). Indeed Golby argues that the historical study of instrumental teaching remains a "relatively new area of research" (Golby, 2004: x). Rostvall & West (2003a) identify instrumental teaching as a

> complex social phenomenon with a long history, [which] is problematic to study and discuss the outcome of music teaching from theoretical perspectives that [do] not reach beyond an individual level. (Rostvall & West, 2003a: 215)

Kennell's (1992) argument that the easy acceptance of the one to one lesson within western culture may in fact hinder effective research, given that "our familiarity with

applied lessons may obscure important features of the lesson" is a sobering one (Kennell 1992: 7). The challenges implicit in such a research scenario are identified by Zhukov (1999) who observes that "applied music teaching is still largely based on personal experience rather than on the results of a scientific approach" (Zhukov 1999: 248) and yet Kennell (2002) argues that there is a compelling need to "reconsider the role of the lesson itself" (Kenell 2002: 254), a view supported widely in the literature (Zhukov 1999, Gholson 1998, Duke, Flowers and Wolfe 1997, Neill-Van Cura 1995, Schmidt 1989, Madsen 1988).

Certainly, the apprenticeship model is well entrenched in western teaching methodologies (Lebler 2003, Green 2001, Duke, Flowers and Wolfe 1997, Neill-Van Cura 1995, Campbell 1991, Madsen 1988) yet "systematic, descriptive investigations concerning instructional effectiveness in the applied music studio are relatively rare" (Siebenaler 1997: 6). Schmidt (1992) also refers to the relative lack of systematic research addressing one to one instruction compared to classroom music methods. Schmidt (1992) sees the extant literature on one to one instruction as having five foci:

a) development of instrumentation to measure teacher and/or student behavior;
b) description of teacher or student behavior;
c) identification of factors influencing teacher or student behavior or student-teacher interaction;
d) evaluation of instruction; or
e) instructional methods and curricular issues.

The extant research clearly focusses on specific characteristics of one to one instruction, including issues such as teacher or student behaviour, temporal issues, observational and evaluative strategies, or other aspects of the complexities of the private studio.

Interestingly however, there is virtually a complete lack of research which involves a focus on group or master class teaching at the advanced level. Schmidt (1992) also refers to the problems associated with the history and traditions of one to one instruction and the need to consider future research directions in the field:

> Theory and practice in applied music have traditionally relied on informal speculation, anecdotal evidence, and a cache of teaching methods handed down from one teacher-student generation to the next. The practice of applied instruction has tended to be idiosyncratic and based more on intuition than on a systematic examination of assumptions (Schmidt 1992: 44).

Uszler's (1996) proposition is interesting in terms of the argument that it

> would be healthy to examine how underlying pedagogical concepts about music learning might be taught to all music majors, not only in discrete classes ... but in courses in which a heterogeneous group of performers would be exposed to learning theories, developmental cycles, and personality styles as well as to strategies to foster divergent thinking, stimulate curiosity, encourage problem solving, and support integration of theoretical/historical/performance modes of inquiry (Uszler 1996: 15).

Hence, while there is a body of published research literature involving instrumental teaching and learning, the focus to date has largely been on the nature of the one to one learning approach.

3.2 One to one teaching

In order to synthesise the research to date in relation to the one to one lesson environment, Table 3.2.1 presents the range of research studies, in terms of author and year, research aim(s), methodology, and main research findings.

Table 3.2.1 Extant research: one to one teaching

Author and year	Research study aim(s)	Methodology	Main findings
Gipson (1978)	To investigate one to one teaching and measure the behavioural processes inherent in wind lessons at the tertiary level	• Development of an observational instrument and coding system to view, analyse and code behaviours within the private lesson • Sample of nine students from three different studio teachers (trumpet, trombone and clarinet) • Three thirty-minute lessons were videotaped for each student, resulting in 81 lessons for analysis	• Lessons varied considerably from teacher to teacher, i.e. "individual teachers vary as to the emphasis placed upon certain behaviors" (p. 167) • Teacher contributed most to the lesson behaviour (45%) • Student behaviour contributed 27% and shared behaviour close to 30%
Kostka (1984)	To investigate the use of time and student attentiveness in beginning piano lessons	• Forty-eight piano teachers and two students per teacher involved • Students divided into three groups: elementary, secondary and adult • Total of 4032 ten-second intervals in 96 piano lessons observed, analysed and coded by independent investigators	• Majority of lesson time made up of "student performance (56.57%) and teacher talk (42.24%)" (p. 115)
Jorgensen (1986)	To investigate and describe aspects of decision-making in private piano teachers	• Sample of 15 private teachers interviewed in depth • Theoretical paradigm of decision-making as five-phase process (problem, search, choice, implementation and evaluation) used as basis for analysis process	• Teachers felt they had "a significant degree of control" (p. 127) of their decision-making processes • Most were more interested in teaching functions than administrative or business issues • The teachers had little outside communication hence were "comparatively isolated" (p.127)
Hepler (1986)	To investigate the behaviour inherent in one to one learning	• Development of an observational instrument • Applied to 60 lessons involving 20 teachers • Student sample is non-music major beginner piano students at the tertiary level	Teacher dominates physical and vocal behaviour: • "over one-half of the mean lesson interaction … dominated by continuous teacher activity" (p. 298) • "little variety of student behavior was observed" (p. iii) • Students "rarely asked to contribute to the lesson interaction" (p. 317)

Table 3.2.1 Extant research: one to one teaching (continued)

Author and year	Aim of research study	Methodology	Main findings
Schmidt (1989)	Investigate the impact of personality variables on teaching behaviour	• Myers-Briggs Type Indicator (MBTI) used to analyse 43 individual lessons involving 43 graduate associate instructors with 1-3 years experience in woodwind, brass, strings, voice and keyboard lessons • Each instructor nominated one undergraduate of average ability, each lesson recorded on audio tape • Observation form-structure developed to analyse the lesson tapes, using five categories of teacher behaviour: approvals, disapprovals, task-related talk, teacher model/performance and teacher questions • Student behaviour analysed in a random sample of 50% of the lesson tapes using interval recording procedures in a similar manner to that of Kostka (1984)	• Highest observed behaviours were teacher talk and student performance • Argues "personality variables, particularly those measured by the MBTI, may be important factors underlying applied teaching behavior" (p. 269) • Extraversion-introversion indice of the MBTI, or EI, was "significantly related to teacher approval behaviour and rate of reinforcement" (p. 267)

Kennell (1992)	To present a theoretical basis for one to one instruction	– Seven applied college lessons using two different teachers reviewed according to scaffolding strategies
		– Refers to Bruner's lesson scaffolding strategies of:
		  1. Recruitment - enlisting the student's interest;
		  2. Reduction of degrees of freedom - simplifying tasks;
		  3. Direction maintenance - goal setting;
		  4. Marking critical features - highlighting detailed aspects;
		  5. Frustration control - managing anxiety; and
		  6. Demonstration – modelling
			• 'Marking critical features' strategy was the "strategy of choice for both teachers" (p. 11)
			• Argues that "applied teachers do not use modeling or demonstration as the major intervention strategy" (p. 12)
			• Argues that the theory of scaffolding may be a viable basis for a theory of applied music instruction.

Table 3.2.1 Extant research: one to one teaching (continued)

Author and year	Aim of research study	Methodology	Main findings
Neill-Van Cura (1995)	Uses the work of Dorothy de Lay to develop a model of a master teacher in the applied music teaching studio	• Information gathered via field observations, interviews (formal/informal) and published documents • Neuro-linguistic programming used as a basis for data analysis and model development • Descriptive case study approach	• Provided insights into the characteristics and workings of the teacher • Attempts to propose a model of a master teacher in the applied studio context
Siebenaler (1997)	To investigate teacher and student interaction in adult and children beginning piano lessons	• Developed a method to analyse thirteen teachers' lessons with one adult and one student across three weeks. • Five 'nationally recognised' experts in piano teaching then analysed ten lessons which represented different behavioural profiles. • Each teacher asked to rate the effectiveness of each lesson excerpt using a ten-point scale, identify strengths and weaknesses in teaching, and rank them in order of effectiveness.	• Several lesson excerpts consistently ranked ineffective. • A lack of agreement among the experts regarding which lessons were most effective. • Amount of student performance time not an indicator of success or achievement. • Those lessons rated as most effective involved a situation where the student played less and the teacher participated more.
Kennell (1997)	To examine video data for evidence of teacher scaffolding (see above – Kennell 1992) in one to one teaching	• Teacher with over 20 years tertiary teaching chosen • Teacher randomly chose one student • Seven thirty-minute lessons recorded • Lesson transcript developed, analysed and reviewed for scaffolding technique	• Teacher interventions consisted of one or more scaffolding strategies • The 'Marking features' strategy was the most common (46%) • Overall, scaffolding not continuous due to off-task distractions e.g. administration • Argues that the basis of one to one teaching is "a succession of problem solving events" (p. 80)

Table 3.2.1 Extant research: one to one teaching (continued)

Author and year	Aim of research study	Methodology	Main findings
Rife, Shnek, Lauby & Lean (2001)	To examine factors related to children's satisfaction with private music lessons	• Phase 1: sample of children (31, aged 9-12) interviewed to determine likes/dislikes • Phase 2: list of 153 positive/negative statements given to 9 'expert' instructors to identify most important statements • Phase 3: scale of 45 items developed and 568 children asked to rate each item using 5-point scale (disagree very much – agree very much)	• Music lesson satisfaction related to pleasurable feelings and enjoyment. • Like/dislike of practice correlates to level of enjoyment of lessons. • Children 'generally satisfied with their private music lessons' (p. 27). • Duet playing valued highly by those students who had the opportunity to do so.

Rostvall and West (2003a)	Detailed investigation and analysis of interaction and learning in instrumental teaching	• Footage of eleven brass and guitar lessons recorded
		• Students aged 9-35, with nine taught individually, and two groups of students
		• Four teachers videotaped, three of whom had college degrees in music or music teaching
		• Footage analysed in three stages:
		  1. Initial descriptive analysis and coding of verbal, non-verbal and musical incidents
		  2. Five analytical concepts used to provide a picture of the actions: language and music, testing/inquiring, instructive, analytic, accompanying and expressive functions
		  3. Final Meta level and/or interpretative analysis in order to understand and overview the interactions
			• Teachers "controlled the definition of the situation," (p. 220)
			• Focus was on individual notes and students generally played in a testing manner
			• Teachers often a) followed rather than led, b) made errors which were imitated or repeated and c) corrected errors which they themselves had made
			• Majority of teacher speech function utterances were instructional
			• Few utterances were related to expressive or analytic factors
			• Teachers "often ignored and sometimes even ridiculed students' verbal initiatives with sarcastic comments, and dictated what was going to happen" (p. 220)
			• Power more shared in group lessons and teacher listened to students' perspectives

Data from Table 3.2.1 suggest the following generalisations:

– Teacher behaviour dominates the one to one learning environment;

– As the pivot of the learning model, teachers operate with arguably different levels of success;

– Teaching strategies differ from teacher to teacher with limited and varied research data concerning their effectiveness; and

– The frequency of student interaction within lessons is variable.

Extant research also reveals that there is insufficient data evaluating the effectiveness of the one to one method in terms of either learning progress or learning outcomes. While the behavioural processes inherent in the methodology have been examined, and unsubstantiated opinions surrounding the superiority of the method exist, the *effectiveness* of the method in terms of students' learning outcomes is yet to be measured, compared and/or determined. While on the one hand one to one teaching dominates current practice (see chapter 2), and has been studied in terms of teacher/student time and interaction, it has as yet been thoroughly tested to examine the degree to which it actually *works* in practice.

3.3 Group teaching

Published and unpublished research on group teaching tends to be relatively recent and, in addition, mainly focuses on group teaching contexts at beginning stages. Although several such research studies compare the efficacy of beginning group instruction *vis à vis* one to one instruction, research has, as yet, "failed to reveal conclusive evidence in support of either class or private instruction" (Kennell 2002: 245). Research on small

group or master class teaching of advanced students at the tertiary level is virtually non-existent.

3.3.1 Group instruction at the beginning level

Extant research in this area is summarised and presented in Table 3.3.1.

Table 3.3.1 Extant research: beginner group teaching methodologies

Author and year	Research study aim(s)	Methodology	Main findings
Hutcherson (1955) *Part 1*	Comparison of development in group piano *vis à vis* individual piano environments, at the beginning (primary) level	• Twelve children aged 7-10 and with no previous piano training selected • Six children - 30-minute individual lesson per week and six - three 30-minute group lessons per week • Trial over 14 weeks • All students required to study same program • All students tested at end of program • Parent's also required to present data related to teach child's attitudes and interests in the learning	• No major differences detected • Students taught in groups performed slightly better in terms of knowledge of rudiments, ability to recognise tunes by sight and sight reading • Individually taught students presented marginally better performances • Most important difference in terms of economy of time: one to one students 420 minutes of teaching as against 210 minutes per group-taught student
Hutcherson (1955) *Part 2*	Comparison of rhythmic proficiency in sight reading by group and individually taught beginning students at the college (tertiary) level	• Twelve college students with no prior piano training selected • Fifteen weeks of individual or group instruction, similarly to Part 1 • Group-taught students 225 minutes teacher time, one to one 450 minutes of teacher time • Students tested at end of process	• Group-taught students made significantly fewer errors and showed greater proficiency in sight reading than those taught individually
Waa (1965)	Comparison of development in group *vis à vis* one to one environments, at the elementary level (wind and percussion)	• Two groups of students (13 and 5) had private instruction and two (25 and 13) group instruction • Each group had 30 minutes instruction per week and involving four different teachers • Various variables affecting the study considered e.g. teacher style, methods etc. • All students tested at end of process	• One significant difference in achievement, with individually taught students achieving better in the area of pitch recognition • Minimal and insignificant differences reported in all other errors tested
Manley (1967)	Comparison of student development in group compared to private instruction at the beginning level (tertiary)	• Individually taught students had two 30-minute lessons per week • Group taught students four 48-minute lessons per week • Both groups learnt for an academic quarter • Extensive tests conducted involving qualitative and quantitative methods	• All students developed commensurately • Insignificant differences in development reported between one to one and group taught students

Table 3.3.1 Extant research: beginner group teaching methodologies (continued)

Author and year	Research study aim(s)	Methodology	Main findings
Shugert (1969)	Eliminate variables affecting the validity of the study by Waa (1965) by establishing a similar study	• 171 beginning fourth grade wind or percussion students involved • Students taught in groups or one to one • All received weekly 30-minute lessons for thirteen weeks and taught by different teachers • Groups consisted of different numbers of students	• No significant differences identified in all but one area • One difference reported in performance achievement, where privately taught students achieved higher results • Results problematic given author's argument that "many uncontrollable factors damaged the experiment's results" (p. 197)
Keraus (1973)	Comparison of achievement of private and group taught Suzuki beginner violin students	• Class taught students, in groups of 3-5, received one thirty-minute lesson per week • Privately taught students received one 20 to 30 minute lesson per week, with parents encouraged to attend the weekly lesson	• Author argues that problems and variables affecting the study were evident • No significant difference in performance or music achievement across students
Suchor (1977)	Investigation of the influence or impact of personality within group piano settings at the tertiary level (beginning students)	• 24 first-year students divided into 6 groups of 4 according to the Myers-Briggs Type Indicator • Two groups made up of *judging* preference students, two of *perceiving* preference students and two exhibiting each preference	• Judging-type students considerably more verbal and evaluative than that of the other two group types, of which the perceiving students were the least active • Argues that teacher's role would require the need for different levels of facilitation of verbosity, evaluation, exploration and interaction, dependent on the personality of the group
Jackson (1980)	Comparison of growth within small and large group piano lessons at a range of levels	• 44 students (pre-school to tertiary level) divided into small and large groups (2, 4, 6, 8 or 12 students per group) • All students taught a range of keyboard skills • Small groups contained students aged preschool, 10, 15 and 19 • Large groups were combinations of various age levels • Students tested individually at end of process	• No significant difference in individual progress within large and small piano classes • Larger group size does not impact or detract from opportunity to develop

Table 3.3.1 Extant research: beginner group teaching methodologies (continued)

Author and year	Research study aim(s)	Methodology	Main findings

Thompson (1983, 1984)	Investigate, in an illuminative and interpretative manner, the effectiveness of small group work in music teaching and learning	• Initial interviews with a range of group teaching practitioners
		• Using interview data, a series of hypotheses proposed for further examination and probing
		• Method for systematic observation of three areas developed:
		1. Utilisation of time examined via ten-second interval codings (similar to Kostka 1984)
		2. Teacher performance analysed using 20 bi-polar constructs, against which value judgements made using a 1-7 rating scale
		3. Student behaviour rated according to specified learning outcomes in five categories: 1) levels of commitment 2) acquisition of skills 3) musicianship 4) information and 5) social interaction
		• Case study analyses applied to further explore data and enable cross-checking
		• Four teachers (two male, two female) regarded as successful in individual and group teaching chosen for observation
		• Students observed aged 9-11
		• Each student observed weekly and teachers observed twice a week (once in each setting)
		• Observations completed over one month
			• Similarities far outweighed any differences
			• Main differences in nature of the learning environment characterised thus:
			  One to one: teacher as 'keeper of knowledge' and at best, two-way interaction process.
			  Group: greater opportunity for collaborative learning and pooling resources, teacher uses knowledge as a resource and plays down role of leader. More interactive
			• Sharing out of tasks was effective in group lessons
			• Involving students at all times led to highest levels of productivity
			• Advantages of group learning stem from the social interaction
			• Group learning differs from one-to-one instruction in three ways: in the opportunity it affords for collaborative learning, which can be a catalyst to rapid progress; in the sorts of learning transactions that occur; and in the kinds of tasks set by the teacher

Stevens (1987)	An interaction analysis of teaching behaviour and student response patterns in the piano classes of four British group piano teachers (beginning levels)	Data gathering process followed up by individual interviews with the four teachers	• General principles emerging from interviews included: 1) peer learning argued as more effective than instruction from teacher 2) critical analysis used by all teachers as a means of maintaining interested/attention 3) personalities in group influence the level of competition 4) harmonious blend of personalities more important than musical standards 5) group teaching has the potential to develop the introverted student 6) students not as overcome by nerves in group situation

Table 3.3.1 Extant research: beginner group teaching methodologies (continued)

Author and year	Research study aim(s)	Methodology	Main findings
Robison (1999)	To measure the benefits of group teaching against individual instruction in beginning voice students (tertiary level)	Voice progress scoring system developed to measure vocal growth in group versus private voice instruction	Students in the beginning voice techniques class "showed nearly 3 times the average growth of the privately taught students" (Robison 1999: 54)

Extant data from Table 3.3.1 suggest the following:

- Insufficient evidence exists regarding the superiority of either group or one to one teaching in terms of student progress; and

- Group teaching offers a range of additional learning experiences for students e.g., peer learning and additional feedback opportunities.

3.3.2 Advanced student group instruction

Table 3.3.2 synthesises the data and outlines author and year, aim(s), methodology and main findings for research studies involving advanced students.

Table 3.3.2 Extant research: advanced student group teaching methodologies

Author and year	Research study aim(s)	Methodology	Main findings

Duckworth (1960)	• Develop a course of study aimed at developing performance and teaching skills in piano majors
	• Develop a curriculum which includes a range of keyboard skills additional to performance e.g. improvisation, sight reading, harmonisation etc.
	• Have advanced students observe and engage in beginner student group piano teaching in order to assist their own performance skill development
		Development of a:
		• beginning method of group piano instruction for application by 35 advanced piano students
		• formal scale for measurement of growth in teaching skills
		• musical growth 'log book' for students
		• evaluative questionnaire for piano majors involved
			• Log book reflections exhibit students' development of an understanding of teaching as a result of having to engage in direct teaching and observation
			• Student responses indicated that group learning environments were more effective in terms of encouraging musical growth in
			    • discrimination (97%)
			    • awareness (94%)
			    • insight (89%)
			    • initiative (91%) and
			    • skill (69%)
			• Majority (97%) indicated that the integrated piano course had met the students' individual needs as performers

Table 3.3.2 Extant research: advanced student group teaching methodologies (continued)

Author and year	Research study aim(s)	Methodology	Main findings
Duckworth and Lund (1975)	• Investigate administrative issues associated with the introduction of a group teaching method • Investigate the outcomes of reducing teacher time in group settings	Advanced students: • Groups of 2-4 had received, on average, one hour teaching per student • Phase 1 – 31 control and experimental groups and 25% reduction in time • Phase 2 - 29 control and experimental groups and 33% reduction in time Class taught students: • Groups of 5-12 non-piano majors had received, on average, thirty minutes teaching per student • Phase 1 – 66 control and experimental groups and 50% time reduction • Phase 2 – 57 control and experimental groups and 50% time reduction Evaluation: • Instruments developed to assess student achievement, reactions and grouping instruments • Diagnostic and evaluative tests conducted at the start and end of semester	Advanced students: • No differences except with experimental group students who did not perform as well in the final reading test • Phase 2 experimental students did not improve in their reading skills as much as those in the control sample • Authors counter findings by arguing "both samples improved their reading skills each semester" (p. 106) Class taught students: • Phase 1 – control group students received higher scores and more favourable reports • Phase 2 – no significant differences • Students' ratings of effectiveness coloured by size of the group, where more favourable rating for smaller groups despite measurements proving minimal differences in development Overall: Authors argue that "teaching time can be reduced by as much as one-third for groups of two to four students and it can be reduced by as much as one-half for classes of five to twelve students without a serious decrement in learning" (Duckworth and Lund 1975: 107)

Table 3.3.2 Extant research: advanced student group teaching methodologies (continued)

Author and year	Research study aim(s)	Methodology	Main findings

Seipp (1976)	Compare the development of first year trumpet majors taught in groups with those taught one to one	• Sixteen students initially tested according to 1) Performance level, 2) Sight reading, 3) Amount of work performed, 4) Interpretive judgement, 5) Auditory-visual music discrimination, and 6) Student attitude and opinion
		• Students then divided into two groups, one group more advanced than the other
		• Eight students randomly assigned into two groups of four, these two groups to receive class instruction of one hour per week
		• Remainder to receive 30 minutes of one to one teaching per week
		• Curriculum essentially same in technical work, repertoire more flexible
		• Lessons highly structured with group classes incorporating different teaching procedures to accommodate different learning environment
		• Eight one to one and group lessons analysed to reveal time spread within lessons
		• All students retested at end of trial period in same manner as initial testing
			• Statistically *insignificant* differences were found in progress in interpretive judgement and auditory-visual discrimination
			• Statistically *significant* differences were identified in
			  1. <u>Sight reading</u>: group taught students performed significantly better
			  2. <u>Attitudes</u>: group taught students' reported a lack of satisfaction with instruction and amount of individual attention compared with one to one taught students
			• Group as a whole progressed in performance, sight reading, interpretive judgement and auditory-visual discrimination
			• Findings were consistent in three areas (sight reading, interpretive judgement, auditory-visual discrimination) in that:
			  • all but one student progressed and
			  • the amount of progression varied from student to student
			<u>Performance level</u>:
			• Group taught students as a whole performed slightly better, albeit not significantly
			• More advanced students performed better when taught privately
			• Less advanced students performed better when taught in a group
			<u>Amount of work performed</u>:
			• Group taught students presented a similar amount
			• Significant variation amongst one to one students
			<u>Attitudes and opinions</u>:
			• Above average positive attitudes reported from all students
			• One to one students slightly higher however insignificant differences
			• Students as whole view group instruction as potentially enjoyable
			• Students as a whole perceive group instruction to be less effective than one to one
			• About half of students (50% class, 54% private) indicated they would have considered another school if prior knowledge they were to be taught in groups
			<u>Time analysis</u>:
			Investigation revealed significantly expanded opportunities for interaction in the group environment

Data from Table 3.2.3 reveal:

- Inconclusive evidence in support of either group or one to one instruction at the advanced level;

- Group instruction has the potential to be more economical in terms of time and repetition of material;

- Group instruction has the potential to be more effective in terms of the development of specific areas e.g. sight reading (Seipp 1976); and

- Student attitudes towards group instruction tend to be negatively affected are by the perception that individual attention leads to greater productivity in learning.

3.4 Issues in piano teaching and learning

The literature in this area, while not always based on research evidence, is extensive and has, for the past 35-40 years, highlighted a number of issues in relation to teachers, teaching methodologies, and related student learning experiences. Tables 3.4.1, 3.4.2 and 3.4.3 below highlight the genesis and cause of these issues and propose potential consequences.

Table 3.4.1 Issues pertaining to *teachers*

Year	Author	Country	Evidential base	Issue	Potential consequence(s)
No date	Johnstone, J.	England	Many piano teachers "have generally but one method of teaching, and that is, to offer the pupil practical examples of playing for his imitation" (p. vi)	Imitative based transmission teaching	Limited development of student independence
1969	Childe, M.	Australia	Argues that "the private teacher himself is in danger of becoming insular in outlook" (p. 28)	Closed and monocular teaching	Limited range of student experiences
1969	Shugert, J.	USA	Refers to how in the early 20th century, private teachers felt that group lessons "threatened their means of earning a living" (p. 31)	Perpetuation of method for financial gain	Limited range of student experiences
1970a	Bollard, D.	Australia	Teachers "too often work at technical detail to the detriment of interpretative results" (p.13)	Over-concentration on technique	Limited range of student experiences
1970	Bridges, D.	Australia	The AMEB has become a "sheet anchor" for teachers with little education, who would otherwise "be utterly at a loss as to how to proceed" (p.165)	Teaching by examination syllabi	Limited range of student experiences
1973	Keraus, R.	USA	"Most music educators, who have been trained in traditional private lessons, assume that private instruction is the most effective organization of teaching time and that class instruction is an inferior compromise" (p. 15)	Blind acceptance of a methodology	Limited range of student experiences
1974	Duckworth, G.	USA	Argues that the one to one teacher should focus on "problem building and solving, rather than correcting and asking for imitation" (p. 99)	Imitative based transmission teaching	Limited development of student independence
1978	Gipson, R.	USA	"Seldom are music educators trained in the techniques of private lesson instruction, their only experience gained from instruction offered them in their private lessons" (p. iii)	Blind acceptance of a methodology	Limited range of student experiences
1978	Gipson, R.	USA	"Music teaching has historically been quite autocratic, at least in terms of verbal behavior" (p. 17).	Authoritarian teaching	Limited development of student independence
1981	Camp, M.	USA	Argues that "the approach to piano instruction utilized in most teaching studios .... is still the old imitative approach" (p. 13)	Imitative based transmission teaching	Limited development of student independence
1983	Thompson, K.	England	"And so the circle continues: private lessons followed by private practice resulting in still more private teachers some of whom have a vested interest in preserving the present" (p.28).	Closed and monocular teaching	Limited development of student independence
1985	Delbanco, N.	USA	Quotes Greenhouse as stating that his teacher Feuermann was "a sarcastic man, and his lessons were a terror. He could be enormously caustic … he was never encouraging to me" (p.44)	Intimidating and repressive teaching	Frustration, isolation and rebellion
1990	Gillies, M.	Australia	Bartok made his students repeat passages until he "could hear back his own conception exactly" (p.135)	Imitative based transmission teaching	Limited development of student independence

Table 3.4.1 Issues pertaining to *teachers* (continued)

Year	Author	Country	Evidential base	Issue	Potential consequence(s)
1990	Thomson, W.	Australia	Argues that, in reference to Australia, "the quality of [private studio] instruction is not of a high level, with many unqualified teachers employed" (p. 16)	Quality of instruction	Questionable student learning experiences and outcomes
1992	Comte, M.	Australia	Presents Bridges' view on her teacher Maude Puddy, who "tried to impart to her pupils by having them imitate her and follow her instructions implicitly" (p.3)	Imitative based transmission teaching	Limited development of student independence
1992	Comte, M.	Australia	Quotes Bridges' reflection that "one never questioned one's teachers, nor initiated discussion of technical and musical problems, but sat at their feet absorbing all they had to offer and relying completely on their judgement" (p. 3)	Imitative based transmission teaching	Limited development of student independence
1992	Livingston, C. and J. Murray	USA	Argues "most beginning teachers will look to their own private teachers for guidance … [but] there is no guarantee that one's mentor is indeed a good teacher" (p.53)	Blind acceptance of a methodology	Limited range of student experiences
1994	Bridges, D.	Australia	Argues the 'voluntary subservience of studio music teachers … to an Australia-wide music examination system derived from similar British systems developed towards the end of the nineteenth century' (p. 54)	Teaching by examination syllabi	Limited range of student experiences
1994	Persson, R.	England	Argues that tertiary teachers "often lack any type of formal teacher training and have obtained their position … by virtue of their performance expertise – rather than because of their pedagogical expertise" (p.224)	Performance skill over educational knowledge	Limited range of student experiences
1996	Swanwick, K.	UK	"Some of the most disturbing teaching I have witnessed has been in the instrumental studio… in a one-to-one relationship giving the teacher considerable power" (p. 246)	Authoritarian teaching	Frustration, isolation and rebellion
1997	Forester, J.	USA	In her study of the work of the piano teacher Robert Pace, refers to how Pace "was teaching at Julliard and began to despair that too much time was spent in repeating the same material to students at different lessons" (pp.76-77)	Imitative based transmission teaching	Limited range of student experiences
1997	Duke, R. *et al*	USA	Argue reputation often informs attitudes towards *good* teachers yet "variations among individual teachers are considerable and consequential" (p. 52)	Blind acceptance of a methodology	Limited range of student experiences
1997	Gordon, E.	USA	"Many students are taught to play by rote on their instruments by imitating what they hear their teachers play or sing" (p. 274)	Imitative based transmission teaching	Limited development of student independence
1999	Evans, C.	England	Teacher gave lessons with "thick, wooden knitting needles which also doubled as torture devices" (p.19)	Intimidating and repressive transmission	Frustration, isolation and rebellion
1999	Zhukov, K	Australia	Argues that "the instrumental teacher becomes a surrogate parent for a tertiary music student" (p.247)	Teacher as parent figure	Limited development of student independence

Table 3.4.1 Issues pertaining to *teachers* (continued)

Year	Author	Country	Evidential base	Issue	Potential consequence(s)
2000	Lyman, J.	USA	Argues that the master class often becomes a "platform for ego gratification" (p.5) in teaching styles adopted	Authoritarian teaching	Limited development of student independence
2000	Mathurin, J.	UK	Reflects on how "private teaching can be very 'lonely'" (n.p.)	Closed and monocular teaching	Limited range of student experiences
2000	Berman, B.	USA	Argues that "the teacher may be tempted to present himself as the only keeper of the ultimate truth" (p.199)	Authoritarian teaching	Limited development of student independence
2001	de Haan, S.	Australia	"Classically-trained musicians have generally undertaken their training in a closed environment, in which the teacher is perceived as the master" (p.14)	Authoritarian teaching	Limited development of student independence
2001	Reid, A.	Australia	States that tertiary teachers participating in a research study adopted teaching methods which were "a combination of teaching as they had been taught and learning how to teach as they did it" (p. 28)	Blind acceptance of a methodology	Limited range of student experiences
2003	Mills, J. & Smith, J.	England	Research study involving 134 teachers reveals nearly "all of the teachers think that their teaching now is influenced by the teaching that they received' (p. 21)	Blind acceptance of a methodology	Limited range of student experiences
2003	University of Reading	England	The job of the private music teacher "is often undertaken with little or no training … [and many] teach in the way they were taught" (p. 6)	Blind acceptance of a methodology	Limited range of student experiences
2003	Rostvall, A-L. & West, T.	Sweden	Argue "music teachers work to a large extent in isolation and have few possibilities of professional development in the system" (p. 18)	Closed and monocular teaching	Limited range of student experiences
2004	Pace, R.	USA	Argues that some teachers should "encourage more input … rather than expecting students to accept the teacher's views as irrefutable" (n.p.)	Authoritarian teaching	Limited development of student independence
2004	Leland, W.	USA	Argues that the "idea that someone with no real aptitude for music can take a few years of lessons and then set up a home studio to make a little money of the side is reprehensible, and there's a lot of it in this country" (n.p.)	Quality of instruction	Questionable student learning experiences and outcomes

Table 3.4.2 Issues pertaining to *teaching methodologies*

Year	Author	Country	Evidential base	Issue	Potential consequence(s)
1967	Manley, R.	USA	Refers to the "universally held belief" (p. 2) that instrumental tuition requires one to one tuition	Blind acceptance of a methodology	Limited range of student experiences
1968	Duckworth, G.	USA	Argues "group instruction allows the teacher to evaluate each students' individual level as he grasps for new insights among his peers" (p. 145	Benefits of peer interaction	Enhanced student development in groups
1969	Bennett, B.	USA	"Learning to play the piano can be a lonely business. The student practices alone and he takes his lesson alone. I soon discovered through class work that children *like* learning and making music *together* (p. 49).	Benefits of peer interaction	Enhanced student development in groups
1970	Madsen, C & Madsen, C.	USA	Argue "performing musicians seem to be unconcerned with anything that cannot be passed on in the privacy of the studio" (p.3)	Closed and monocular teaching	Limited range of student experiences
1970	Madsen, C & Madsen, C.	USA	Argues there are "limitations imposed by restricting the study of music solely to private studios" (p.3)	Closed and monocular teaching	Limited range of student experiences
1971	Gordon, E.	USA	Argues in group environments, "students learn to play an instrument more easily" than in the private lesson (p. 125).	Benefits of group learning	Enhanced student development in groups
1971	Mitchell, E.	Australia	Refers to the "the comparative loneliness associated with the individual lesson" (p. 3).	Closed and monocular teaching	Limited range of student experiences
1971	Pace, R.	USA	"Multiple piano rooms and 'piano labs' with twelve to twenty-five instruments provide excellent group learning situations" (p. v)	Benefits of group learning	Enhanced student development in groups
1973	Duckworth, G.	USA	Argues progress is "more rapid in group instruction than in individual instruction" (p. 131).	Benefits of group learning	Enhanced student development in groups
1973	Duckworth, G.	USA	Argues group lessons "can be equal and in some ways superior to the 'private' lesson which we presently consider sacrosanct" (p. 129).	Benefits of group learning	Enhanced student development in groups
1973	Neuhaus, H.	USSR	Used the master class model and "work which in essence was individual, became collective" (p.199)	Benefits of peer interaction	Enhanced student development in groups
1976	Seipp, N.	USA	Argues a general consensus of opinion that group teaching "yields highly satisfactory results at beginning levels of instruction" (p. 3)	Benefits of group learning	Enhanced student development in groups
1978	Brown, C.	USA	Argues teachers should "at least consider" group lessons given they "give pupils more confidence in performance than individual lessons" (p.120).	Benefits of group learning	Enhanced student development in groups
1979	Closs, S.	Australia	Argues that group teaching in schools relies on a "greater degree of planning … [than] the individual lesson" (p. 5) but is "sound philosophically, educationally, and musically" (p. 6)	Benefits of group learning	Enhanced student development in groups

Table 3.4.2 Issues pertaining to *teaching methodologies* (continued)

Year	Author	Country	Evidential base	Issue	Potential consequence(s)
1982	Burkett, T.	USA	Argues "all aspects of musicianship and technique can be taught effectively in total group instruction without … [any] private instruction" (p. 32).	Benefits of group learning	Enhanced student development in groups
1983	Clinch, P.	Australia	Argues "the educational advantages of teaching in groups far outweigh those of one-to-one when the correct programs are set up and taught with skill" (p.1)	Benefits of group learning	Enhanced student development in groups
1983	Jefferson, M.	USA	Argues the "growth and increasing interest in the group approach to instrumental music teaching stems from an endeavour to circumvent the loneliness often experienced by learners … [and the] group succeeds because of the number of pupils in it, not in spite of them" (p.4)	Benefits of group learning	Enhanced student development in groups
1983	Thompson, K.	England	"Students who have been trained in a music college have been apprenticed to masters of one instrument or another and have experienced a style of teaching renowned for its eccentricity and irrational beliefs." (p. 26).	Blind acceptance of a methodology	Limited range of student experiences
1985	Delbanco, N.	USA	Quotes Greenhouse as stating that a lesson is "where the student will arrive and listen to everything the teacher has to say. He must try, at least for a short time, to produce everything the teacher advises; he must follow that teacher's advice to the letter" (p.46)	Imitative based transmission teaching	Limited development of student independence
1986	Hepler, L.	USA	Argues the one to one approach as "the teacher makes statements -- the student plays -- the teacher makes statements" (p. 317).	Imitative based transmission teaching	Limited development of student independence
1987	Jefferson, M.	USA,	Reflects that she found "group work much more congenial [and] having started by accident … continued for preference" (p.19)	Benefits of group learning	Enhanced student development in groups
1988	Madsen, C.	USA	Argues teaching "has not substantially changed in hundreds of years … [and] some applied musicians still do not recognize anything outside of 'apprenticeship'" (p.134)	Imitative based transmission teaching	Limited development of student independence
1989	Stevens, K.	Australia	Refers to the benefits of interaction in a group learning environment and argues that "piano teaching is no exception" (p.3)	Benefits of peer interaction	Enhanced student development in groups
1991	Campbell, P.	USA	Argues one to one learning takes place "aurally by the modeling of the teacher and the students' imitation of what he or she hears" (p.277).	Imitative based transmission teaching	Limited development of student independence
1992	Kohut, D.	USA	Argues musicians are "conservative, and even foolhardy, in ignoring the rapid changes being made in the teaching of other disciplines, while theirs remains essentially the same" (p.13)	Closed and monocular teaching	Limited range of student experiences

Table 3.4.2 Issues pertaining to *teaching methodologies* (continued)

Year	Author	Country	Evidential base	Issue	Potential consequence(s)
1992	Kennell, R.	USA	Argues 'the applied music lesson is an oral tradition in which personal experience and historical anecdote form the basis of contemporary common practice' (p. 5).	Blind acceptance of a methodology	Limited range of student experiences
1995	Banowetz, J.	USA	Argues group learning "can be invaluable for absorbing teaching methods, in analyzing other's problems, and in being exposed to a wide repertory" (p.257)	Benefits of group learning	Enhanced student development in groups
1996	Swanwick, K.	UK	Argues "music-making in groups has infinite possibilities for broadening the range of experience, including critical assessment … [and] performance" (p. 241).	Benefits of group learning	Enhanced student development in groups
1996	Swanwick, K.	UK	Argues those against group teaching have "come through music schools and conservatoires where the one-to-one ratio is jealously preserved" (p. 243).	Closed and monocular teaching	Limited range of student experiences
1997	Gordon, E.	USA	Argues "in private lessons, the emphasis is on developing students' familiarity with solo literature and on their instrumental or vocal technique, rather than on their musicianship" (p. 276).	Closed and monocular teaching	Limited range of student experiences
1997	Kennell, R.	USA	In reference to extant research on one to one teaching, argues that it is "surprising that such a common and important teaching context has received so little professional attention" (p. 69)	Blind acceptance of a methodology	Limited range of student experiences
1998	Capp, M.	USA	Argues the primary method of music teaching at all levels is "the master-apprentice approach, or teaching by modeling" (p. 64).	Imitative based transmission teaching	Limited development of student independence
1999	Cheek, S.	USA	Argues "well-managed and well-taught groups are a more effective way of teaching than a well-taught private lesson" (p. 8).	Benefits of group learning	Enhanced student development in groups
1999	Duckworth, G.	USA	"My student had just been chosen the winner of the high school pianists' competition. He had worked with me for eight years, always in groups …. I was accosted by the three members of the jury …. Their rage had to do with the manner in which my student was taught – in a group …. Clearly their authority had been seriously tested and threatened" (p. 17).	Authoritarian teaching	Limited development of student independence
1999a	Duckworth, G.	USA	Argues that the "art of teaching becomes more effective and easier when teaching is in a group" (p. 78).	Benefits of peer interaction	Enhanced student development in groups
1999	Lin, A.	USA	Argues that group teaching "offers a tremendous reward that really cannot be equated to private teaching" (p. 64)	Benefits of peer interaction	Enhanced student development in groups
1999	Rowe, C.	USA	Switched to group teaching and "never regretted making the decision to [only] teach class piano" (p. 9).	Benefits of group learning	Enhanced student development in groups

Table 3.4.2 Issues pertaining to *teaching methodologies* (continued)

Year	Author	Country	Evidential base	Issue	Potential consequence(s)
1999	Kieran Harvey, M.	Australia	Argues the danger of "excessive rigidity in traditional approaches simply to protect territory" (p.12)	Closed and monocular teaching	Limited range of student experiences
1999	Zhukov, K.	Australia	Argues tertiary methods have "not changed a great deal from the apprenticeship model of the earlier centuries" (p. 248).	Closed and monocular teaching	Limited development of student independence
1999	Zhukov, K	Australia	Argues "applied music teaching has remained an oral tradition which involves transmission of knowledge and experience from teacher to student in an imitative way" (p.248)	Imitative based transmission teaching	Limited development of student independence
2000	Berman, B.	USA	Argues master classes are "exciting and gratifying not only for the teacher and the student but for observers as well" (p. 209).	Benefits of group learning	Enhanced student development in groups
2000	Caldwell, T.	USA	Argues "in the dim teaching past, music teachers began teaching one-to-one, and a tradition was born. It is a tradition that has remained unchallenged except for a few isolated voices crying in the wilderness (pp. 6-7).	Closed and monocular teaching	Limited range of student experiences
2000	Harris, P. & Crozier, R.	UK	Argues that there is "little doubt … that the gains, both economic and educational, from group teaching are substantial" (p. 84).	Benefits of group learning	Enhanced student development in groups
2000	Jørgensen, H.	Norway	"Historically, the predominant relationship between teacher and student in instrumental instruction has been described as a master-apprentice relationship, where the master usually is looked at as a role model and a source of identification for the student, and where the dominating mode of student learning is imitation." (p. 68)	Imitative based transmission teaching	Limited development of student independence
2000	Lorince, M.	USA	Argues that "the stigma of past generations that group teaching is not first-class teaching and has limited value … is fast disappearing …. Justification for group teaching hardly seems necessary today [and] group teaching has become an integral part of many studio teachers' curricula" (p. 4.)	Benefits of group learning	Enhanced student development in groups
2000	Lyman, J.	USA	Argues that in a student centred model "the teacher is dethroned as the great giver of all information, but evolves more magnificently as a facilitator and the student's learning partner" (n.p.).	Benefits of group learning	Enhanced student development in groups
2000	Wexler, M	USA	Argues "the time has come to reexamine and discard the old performance-studies paradigm in favor of a more contextual, integrated approach … to educate a nationwide cadre of inspired musicians rather than churn out disgruntled specialists for a market that doesn't exist (n.p.).	Closed and monocular teaching	Limited range of student experiences
2001	Collins, D.	Australia	Argues that "the master/apprentice model used in music training also encourages deference" (p. 225)	Authoritarian teaching	Frustration, isolation and rebellion

Table 3.4.2 Issues pertaining to *teaching methodologies* (continued)

Year	Author	Country	Evidential base	Issue	Potential consequence(s)
2001	Thompson, S.	Australia	Argues group teaching of musicianship allows students to "communicate more easily with the teacher and each other, rather than in the more formal setting of a private lesson" (p.11).	Benefits of peer interaction	Enhanced student development in groups
2002	Koopman, C.	Netherla-nds	Argues that "with group lessons there is less pressure on the children than in a one-to-one relationship with a piano teacher" (p. 279)	Benefits of group learning	Enhanced student development in groups
2002	Rumson, G.	Canada	Argues the external examination focus "means that a student plays four pieces and a couple of études for ten months, all the while being battered to play the scales, until all joy evaporates" (n.p.)	Teaching by examination syllabi	Limited range of student experiences
2003	Baker-Jordan, M.	USA	Argues the private lesson "is still the traditional approach to teaching piano" (p. 274).	Closed and monocular teaching	Limited range of student experiences
2003	Baker-Jordan, M.	USA	Argues one to one teaching involves "telling, showing demonstration and modelling … skills to the student, who then attempts to imitate. It is somewhat authoritarian in nature … [and] it can be quite intimidating, which undoubtedly contributes to the high rate of drop-outs" (p. 274).	Authoritarian teaching	Frustration, isolation and rebellion
2003	Baker-Jordan, M.	USA	Analyses group work: "Students interact with one another, work together … share ideas, influence one another, help set goals … make decisions …. observe one another, hear questions …, hear a greater variety of music played, perform in front of an audience and critique the playing of their peers …, they each have many teachers, not just one" (p. 275).	Benefits of peer interaction	Enhanced student development in groups
2004	Pace, R.	USA	Argues that in group teaching, "the teacher can present a point one time to 8 students instead of eight times to 1 student as in private lessons"	Benefits of group learning	Enhanced student development in groups

Table 3.4.3 Issues pertaining to *students' learning experiences*

Year	Author	Country	Evidential base	Issue	Potential consequence(s)
1970	Madsen, C. & Madsen, C.	USA	Argues students are "sometimes led to believe that to learn music he must find the right teacher, lose himself in a particular cult, and be implicitly faithful" (p.6)	Imitative based transmission teaching	Limited development of student independence
1977	Eble, K.	USA	Quotes Arrau as stating that "By 10, dull teaching had turned me against music and myself" (p. 171)	Quality of instruction	Frustration, isolation and rebellion
1981	Curzon, C.	England	"A typical lesson was: 'Just play it through again; now bring me something else for next week'. That was the lesson." (p.259).	Imitative based transmission teaching	Limited range of student experiences
1981	Curzon, C.	England	Recalls how "Schnabel had one pupil who copied him so closely that if the door was closed when you came to join the class … you could never tell which one was playing" (p.261)	Imitative based transmission teaching	Limited development of student independence
1985	Delbanco, N.	USA	Quotes Greenhouse referring to lessons with Casals: "the two of us could sit down and perform and play all the same … I really had become a copy of the Master" (p. 43)	Imitative based transmission teaching	Limited development of student independence
1985	Dubal, D.	USA	Quotes Emmanuel Ax as stating that in order to become independent of teaching, "I realized that I had to work things out on my own" (p.47).	Imitative based transmission teaching	Limited development of student independence
1988	Madsen, C.	USA	Argues research data suggests some students will "eulogize [their] present teacher regardless of competence or even reputation" (p. 43)	Quality of instruction	Questionable student learning experiences and outcomes
1999	Dreyfus, K.	Australia	Quotes Funston, early 20th century Australian musician as stating that the isolation of piano practice was her "first recollection of being lonely" (p. 17).	Closed and monocular learning	Frustration, isolation and rebellion
1999	Lister-Sink, B.	USA	Argues learning the piano can be "frustrating and demoralizing – physically, emotionally, and psychologically" (p.19)	Closed and monocular learning	Frustration, isolation and rebellion
1999	Pace, R.	USA	Refers to experience of teaching at Julliard school and how "instruction was geared more toward memorizing pieces (turning out products) than building sight-reading skills (developing processes)" (p.2)	Closed and monocular teaching	Limited range of student experiences
2000	Berman, B.	USA	Argues many students rely heavily on the teacher, due to "being accustomed to spoon-feeding by their previous teacher" (p. 200).	Imitative based transmission teaching	Limited development of student independence

Table 3.4.3 Issues pertaining to *students' learning experiences* (continued)

Year	Author	Country	Evidential base	Issue	Potential consequence(s)
2001	Green, L.	UK	Interviewed a number of students regarding their 'classical' lessons and found that "Seven out of the nine musicians … got little out of them, finding the lessons boring, the progress slow and the music difficult to relate to" (p. 148).	Quality of instruction	Frustration, isolation and rebellion
2001	Jones, G.	Australia	Refers to a colleague's comment on the role of a singing teacher in lessons as: "half teacher and half counsellor [who gets] their fair share of anxieties, tantrums and disclosure of personal details" (p.38)	Teacher as parent figure	Limited development of student independence
2002	Parncutt, R. & McPherson, G.	England & Australia	Argue individual tuition "can be a haven in which the introverted child may feel listened to and valued in a way not experienced anywhere else" (p. 13).	Teacher as parent figure	Limited development of student independence
2003	Jones, B.	Australia	Refers to early piano teacher who was "a dull teacher, who wanted – no doubt for sound pedagogical reasons – to concentrate on technique and not repertoire" (p. 5)	Closed and monocular learning	Limited range of student experiences

In order to present a synthesis and overarching view of this practice, Table 3.4.4 below quantifies the issues and potential consequences raised above in relation to *teachers, teaching methodologies* and *students' learning experiences.* The final shaded column refers specifically to group teaching.

Table 3.4.4 Summary of identified issues in music instrument teaching and learning

Identified Issues	Potential consequences				
	Limited development of student independence	Limited range of student experiences	Frustration, isolation and rebellion	Questionable student learning experiences and outcomes	Enhanced student development in groups
Imitative based transmission teaching	19	2			
Closed and monocular teaching	2	15	2		
Perpetuation of method for financial gain		1			
Over-concentration on technique		1			
Teaching by examination syllabi		3			
Blind acceptance of a methodology		11			
Authoritarian teaching	6		3		
Intimidating and repressive teaching			2		
Quality of instruction			2	3	
Performance skill over educational knowledge		1			
Teacher as parent figure	3				
Minimal input teaching		1			
Benefits of peer interaction					8
Benefits of group learning					20
Totals	**30**	**35**	**9**	**3**	**28**

It is noteworthy that negative consequences of one to one teaching dominate while the opposite is the case for group teaching. In essence, the problems with one to one teaching relate to stultified growth. Hence, the synthesis of the data in Table 3.4.4 proposes a number of directions in terms of piano pedagogies in action, which are detailed in Chapter 4.

Chapter 4

PHASE ONE: INTERROGATING EXTANT PEDAGOGICAL PRACTICE

4.1 The structure of phase one

It is clear that literature is scattered and unsystematic in approach to issues of pedagogical practice. Firstly, there is the extensive body of anecdotal references to piano teaching and learning, many of which evoke distinct issues of concern and/or which challenge existing practice. Secondly, given the paucity of research, especially in relation to advanced piano students, extant data provide little direction in relation to pedagogical approach. Thirdly, changes within the current higher education environment point to the need to examine and re-evaluate instrumental pedagogy.

Indeed available evidence (Letts 2000, Gillies 1998, Gordon 1997) suggests that traditional career paths for performing musicians (e.g., as performers or orchestral players) are diminishing as government dollars become scarcer and orchestras are forced to re-evaluate their role. In addition, the music industry is ever diversifying (and hence segmenting the population support base for classical music) and placing increased emphasis on business, generic and community skills, employability and graduate attributes.

How might data in the environment, both immediate and past, be frameworked in order to consolidate perceptions and exemplars of existing practice? Broadly speaking, there

exists a range of pianist practitioners, as learners, performers and/or teachers, as well as recorded footage of existing practice. Three broad areas are thus relevant and are presented in Figure 4.1.1.
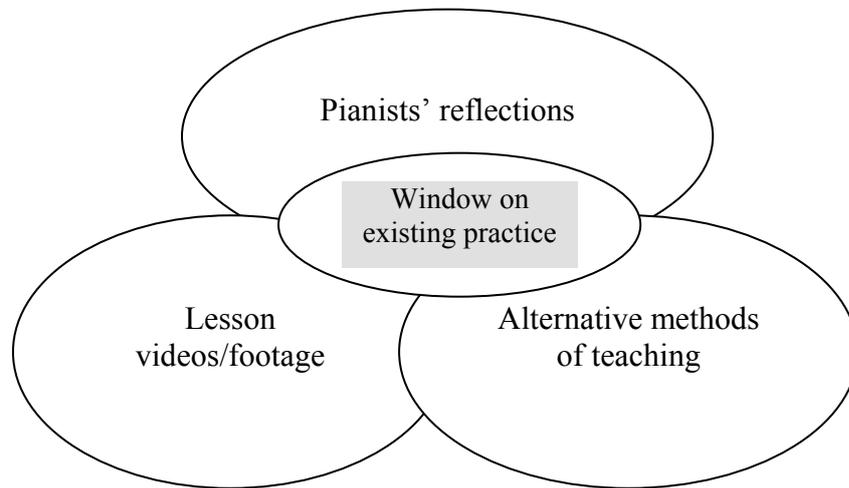
Figure 4.1.1

Interlocking perspectives in the current environment

Each of these areas will be considered in the sections which follow.

4.2 Pianists' reflections

Given the practice-based nature of the research process, and relevance to the researcher's area of specialisation, it was determined beneficial as an initial step to engage in a self-reflective process. The researcher's experience of eighteen years of piano teaching and learning would potentially offer a range of interesting perspectives on the area, particularly in terms of exposure to different teachers, learning styles, methods and models of practice and performance. It would also establish some base

data relevant to the research area and which would potentially impact upon the research design process.

4.2.1 Self-perceptions of piano teaching

While written reflections were one possible means of obtaining data, the potential for stimulus and verbal exchange was viewed as most appropriate, especially given the opportunity for a colleague to provoke the researcher to be retrospective and reflective. The most logical interviewer for this process was the research supervisor, able to prompt the candidate to reflect on issues most relevant to the area. In the event, a semi-formal interview led by the candidate's supervisor was arranged and, to ensure ease of documentation, the discussion was recorded on tape. This took place early during the first year of candidature, with the supervisor as interviewer presenting a number of probing questions. Soon after the completion of the discussion, the conversation was transcribed and checked for accuracy. In order to protect the identity of individuals referred to during the discussion, all direct and/or identifiable references to specific teachers and/or institutions were removed during the transcription process.

4.2.2 Analysing perceptions

The pianist's experiences and recollections of teaching and learning emerged as a central focus, in terms of the styles experienced, and the impact these approaches had on progression and attitudes to teaching and learning. Table 4.2.1 presents the basic styles, reactions to and or views on the style, perceived impact and/or influences, as well as the principal characteristics of each learning style.

Table 4.2.1 Synthesis and analysis of learning styles experienced

Stage	Dominant memories and/or reactions	Characteristics of the teaching style	Perceived impact and or influences	Characteristics of the teaching and learning style
Earliest recalled teachers	'I remember [this teacher] had this wonderful garden'.	'I don't remember a lot of what happened though'.	'I always did very well with a minimal amount of work, so it was an enjoyable period'.	• Limited work • Pleasant experiences
	[This teacher] 'introduced me to the concept of fingering … it was actually a bit embarrassing because it wasn't really thought about much before that'.	*Not delineated during discussion.*	First teacher to have an impact in terms of the teaching of technique.	• Technical basis
Teen years	'This person was so bad I was 99% ready to give up'.	There was no approach. It was simply a case of playing through the external exam work (scales and pieces), week after week.	'The strongest memory I have of teaching approaches is the worst one and that was in the critical years of 12 to 14'.	• Minimal input • Little feedback • External exam focus • Minimal stimulation
	This teacher 'was fantastic'.	This teacher 'introduced me to the whole concept of reading the music – what it is saying, how is the composer saying it and what can we do to achieve that? In the past it had simply been that black dot equals that note, full stop'.	'I was lucky that [this teacher] kept my hopes alive'.	• Beyond the score • Interpretation based

Table 4.2.1 Synthesis and analysis of learning styles experienced (continued)

Stage	Dominant memories and/or reactions	Characteristics of the teaching style	Perceived impact and or influences	Characteristics of the teaching and learning style
Tertiary study	This person's teaching was 'second to none in many ways'.	'Far beyond the basics … not just playing notes. [This teacher] introduced me to the whole world of literary association and "what do you hear there, why do you think the composer was writing this piece" … all sorts of references to non-musical elements'.	'Eventually I went there and that was the start of quite a long relationship lasting about four years when I would regularly go and work with [this teacher]'.	• Beyond the score • Questioning • Association oriented
	It went very well for most of the years. The teacher was 'dedicated and enthusiastic'.	I was 'very much led by direction at all times. There was little reciprocity in the relationship. Over time it started to become somewhat frustrating having to simply follow'.	'All of a sudden I felt very constricted and tied down with the "it has to be this way or else"'.	• Controlling • Teacher dominated • Authoritarian
	The move to [this teacher] turned out to be a disaster.	This teacher 'had no control over [his/her] personal life and it started to affect [his/her] teaching, his demeanour and especially … performance'.	'I lost respect … very quickly …. Fortunately I moved on not long after that'.	• Teacher personality dominated • Intrusive • Minimal teaching, direction or control
	'The whole reason I went to this teacher was because he'd said "a teacher's job is to do themselves out of a job"'	'It was more of a guidance of your own teaching rather than "this is the way to do it" …. It was more a case of these are the basic principles, how are you going to achieve that?' It was based on 'self learning, self analysis, a highly critical approach'.	This teacher 'was extremely tough for a long time' …. It was a case of stopping the principle of repetition … he would simply move on … so in the space of 20 minutes we would cover the same sort of workload I was used to covering in about three hours'.	• Challenging • Emphasis on student responsibility and decision making • Engagement of the mind

In the researcher's case, the teaching and learning style(s) which featured a more holistic approach, and which placed a significant degree of responsibility on the student, certainly offered more and had greater appeal. Indeed the outcomes of low input, uncontrolled or authoritarian styles of teaching are revealed as being particularly problematic here. While this may not necessarily apply to all students, it at least points to the fact that different styles of piano teaching and learning can have a major impact on students' attitudes, experiences, and willingness to proceed. The data in Table 4.2.1 offer a small window on one to one teaching experiences and reveal a wide range of styles leading both to frustration and restriction as well as to reward and pleasure. While it is arguable that tertiary piano teachers are likely to be more qualified than the private music teacher, and hence better able to instruct students in this environment, it is interesting that even the tertiary teaching styles experienced ranged from authoritarian and frustrating to student centred and highly productive.

In addition to various teaching and learning issues, the issue of practice and practice methods was a theme. The candidate reflected on the fact that, for the majority of his years as a student, one to one lessons had arguably involved "sitting there and practising with a teacher beside me". After moving to a more student-responsible model, the researcher recalled frequent repetitive and non-thinking practice, the encouragement of quantity over quality of practice, and hence the resultant argued outcome that "so many musicians spend their whole lives moving from one teacher to another". The researcher also reflected on his experiences of being required to move away from quantity and repetition in practice, in order to engage the mind, think more deeply about the nature and function of practice and rehearsal, and to maintain a fresh approach to performance. What is revealed is the critical importance that the engagement of the mind had on the

researcher, in terms of the requirement to take responsibility for learning. Indeed the researcher reflected on the critical turning point towards independence as being at a major public performance, where he knew that "ninety per cent of that was my work and not [their] teaching".

As a result of the self-reflective process, the researcher identified a number of key learning outcomes. These included quality of practice, the emphasis on student centred learning and on the development of independent thought processes, with the ultimate goal that they develop skills to enable them to function without a teacher. Also important to the overall experience is the pivotal role played by the teacher in the one to one situation and the potential for this to have both positive and negative consequences.

Hence a number of general principles of piano teaching emerged which, arguably, are relevant to all students of the piano:

- Styles of piano teaching and learning;

- The impact and influence of these various styles;

- Perceptions of the advantages and disadvantages of models of teaching and learning;

- Views of the *status quo* with regard to current piano teaching practices; and

- The impact of study on future career paths and decision processes.

4.3 Other pianists' perceptions of piano teaching

In order to explore perceptions, there existed a range of potential populations. These included groups that could be characterized as neophyte learners, committed learners, recreational learners, and post-tertiary individuals:

- **Neophyte learners**: children who undertake piano lessons to acquire basic technical and musical skills

- **Committed learners**: those who make a career choice to pursue advance learning at tertiary level primarily

- **Recreational learners**: primarily adults who wish to gain or enhance technical skills, but not for professional purposes

- **Post tertiary individuals** who (a) eschew further learning and follow additional applications in music, (b) move into research or performance in the profession, and (c) whose primary career orientation does not have musical relevance.

The critical criteria were as follows:

- **Potential** as a data source, primarily based on the level and diversity of experiences of teaching together with an ability to reflect on these processes.

- **Accessibility**, in terms of willingness and availability for gathering responses to pedagogical processes.

- **Ability** to reflect objectively on pedagogical processes and experiences.

Table 4.3.1 presents the advantages and disadvantages of each of these sources of data in terms of the above criteria.

Table 4.3.1 Analysis of potential candidates for exploring perceptions

Population	Potential	Accessibility	Advantages	Disadvantages
Neophyte learners	**Minimal**, due to age and relative lack of sophistication in self-reflection.	Readily available number of students engaging in private tuition.	Large number of candidates with potential enthusiasm for learning processes and career outlook.	Relative youth, lack of experience of pedagogical processes and low level of potential in ability to reflect on critical processes as related to piano teaching.
Committed learners	**Moderate**, depending on ability to stand outside the process and experience of pedagogical styles.	Dependent on numbers enrolled at tertiary institutions.	Immersion in a potentially diverse range of tertiary pedagogical processes and experiences.	Potential lack of objectivity of assessment of and reflection on pedagogical processes given current immersion in learning pathways.
Recreational learners	**Minimal**, depending on level achieved, reflective capacity, and potentially low exposure to a range of pedagogical styles.	Available but restricted in terms of numbers.	Enthusiasm for learning, given choice of study for recreational purposes. Potential ability to objectively assess learning styles.	Orientation towards hobby learning and potential minimal learning experiences. Probable lack of contact with tertiary/ advanced approaches to learning and commitment to skill development.
Post-tertiary learners who eschew further learning and who pursue additional music fields	**High**, given experience of teaching at different levels and potential for reflection on teaching methodologies.	Available, but potentially difficult to determine in terms of identifying possible candidates who have diverged exclusively from pedagogical learning pathways.	Experience of tertiary pedagogical processes and models. Potential ability to reflect objectively on these processes given experiences in other fields of music and distance from teaching.	Time gap since experience of pedagogical processes and resultant potential inability to adequately reflect on learning experiences. Potential unwillingness to reflect on pedagogical experiences.
Post-tertiary learners who move into research and/or performance	**High**, given activities in professional environment and ability to reflect on experiences of teaching and related issues.	Relatively limited number and potentially problematic in terms of location and availability.	Experience of tertiary teaching models. Continued application of experiences and learning as a result of tertiary pedagogical processes and experiences.	Potential ability to reflect on teaching given possible immersion in current practices. Potential unwillingness to reflect on pedagogical experiences.
Post-tertiary learners whose primary career orientation does not have musical relevance	**Moderately high**, given experience of teaching at different levels and potential for reflection on teaching methodologies.	Problematic, given potential difficulties in tracing individuals whom have moved on from a musical career, and willingness to cooperate.	Experience of tertiary pedagogical processes and models. Application of learning in other areas which may enhance ability to reflect on teaching.	Time gap since experience of tertiary learning. Potential unwillingness to reflect on pedagogical experiences.

On the basis of analyses in Table 4.3.1, the following groups were identified as being suitable, whilst not necessarily equally so, for the next stage:

- Committed learners;

- Post-tertiary individuals:

    - who eschew further learning and who pursue additional applications in music;
    - who move into research or performance; and
    - whose primary career orientation does not have musical relevance.

4.3.1 Sampling other pianists' perceptions

A range of potential ways of gathering data from the groups were identified and considered in Table 4.3.2 in reference to the following critical criteria:

- Cost and time factors involved;

- Potential access to targeted audience;

- Anticipated response rate; and

- Opportunity to further probe candidates' responses.

Table 4.3.2 outlines the advantages and disadvantages of each of the potential methods of probing perceptions.

Table 4.3.2 Potential means of exploring pianists' perceptions

MEANS OF ACCESS	POTENTIAL ACCESSIBILITY	ADVANTAGES	DISADVANTAGES
Questionnaire	**High**, given successful gathering of contact details.	Wide target audience and moderate costs. Allows the respondent time to think before writing and make alterations if necessary. Efficient means of gathering responses on paper for analysis.	Potentially high number of individuals who choose not to respond, or who respond too briefly to provide sufficient data Difficulties of further probing candidates responses. Impersonal and potential for distractions. Potential for respondent to have difficulty in clarifying intentions or reflections.
Internet posted questionnaire	**Moderate**, dependent on access to internet and email addresses for potential respondents.	Potentially fast delivery of questionnaire. Minimal costs, although based on assumption that the researcher and targets have access to internet. Effective means of gathering research data in hard copy for analysis.	Potential number of individuals who do not have access to the internet, who choose not to respond, or who respond too briefly to provide sufficient data. No means of further probing candidates' responses. Impersonal and potential for distractions. Delays in response and technology issues may affect results.
Telephone interview	**Moderate**, dependent on access to contact numbers and accuracy of contact details.	Moderately personal in nature. Option to further probe responses and explore related issues.	Extremely expensive, difficult to coordinate and awkward in dictating candidate's responses. Potential nervousness of candidate and distractions which may occur. Impersonal nature and difficulty in overseas connections. Taping issues.
Personal interview (taped)	**Moderate**, but based on location and accessibility of potential interviewees.	Personal nature of the interview. Opportunity to further probe candidates' responses and explore specific areas of interest. No requirement for dictating responses during the interview.	Cost involved in interviewing candidates nationally or internationally. Time-extensive in terms of transcribing tapes. Potential for technological error and/or poor sound quality. Interviewee may not feel at ease with interviewer or process.
One to one open discussions (taped)	**Moderate**, but based on location and accessibility of potential interviewees.	Personal in nature. Free format proposes relaxed responses and open discussion. Also allows interview to flow freely.	Unstructured nature creates major difficulties in analysing data across candidate sample. Cost-inefficient in terms of interviewing candidates nationally or internationally. Time-extensive in terms of transcribing tapes. Potentially high number of vague and unrelated responses to questions.
Group discussion (taped)	**Minimal**, given difficulty in coordinating several interviewees in one setting.	Time-efficient in terms of number of sessions required. Opportunity to promote peer discussion and critical analysis.	Potential problems in coordination of several candidates relevant to selected target groups, dominating personalities, difficulty in developing personal contact with individuals, and unweighted spread of responses to questions by individuals.

On the basis of the analyses (Table 4.3.2), the personal interview was identified as being the preferred data gathering strategy. The second step was to propose and formulate questions for committed learners and post-tertiary individuals. The first stage involved drafting and removal of yes/no questions such as "Have you always enjoyed your one to one piano lessons?" due to the potential for closed responses. Subsequently, some questions were discarded as inappropriate or irrelevant, some were reworked so as to be more specific, and others expanded or refined. For example, the question "Have you always enjoyed piano lessons?" (a yes/no question) was reworked to "What are your dominant memories of your piano lessons? Questions were then ordered logically.

For the interview with committed learners, as identified in section 4.1.3, the questions were divided into two sections, the first related to *experiences* of teaching and performance, the second concerning *methods* of teaching and performance. The first bank of questions were designed to ease the interviewee into the process of responding, to establish rapport, to gain background information relating to early piano lessons and teachers, and reflections on the most significant memories from these years. Additional questions were designed to explore a range of areas including:

- experiences and perceptions of teaching methods;

- decisions as to why they chose various teachers; and

- perceptions of the role and importance of lessons.

The second set of questions were concerned with intrinsic and external issues related to piano performance and teaching and included

- goal setting;

- approaches to practice and performance;

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- relationships between current approaches and those of current/past pedagogues;

- the relationship between practice and performance;

- mental and physical preparation and approaches;

- progress, short and long term goal setting; and

- strengths and weaknesses in terms of piano playing and performance.

The complete list of questions is provided as Appendix A.1.

The interview questions for post-tertiary individuals were designed to extend beyond the experiences of committed learners, given the fact that the post-tertiary individuals would have progressed through the tertiary education environment. Initial questions were similar to those asked of committed learners. Additional questions were designed to probe experiences and knowledge of group teaching, as well as reflections on group and individual teaching methodologies. The complete list of questions is provided as Appendix A.2.

4.3.2 Sampling perceptions

The aim of the interviews with committed learners was to gain a representative sample of current tertiary level piano students from a variety of backgrounds, year levels and with different experiences of teaching. The sample needed to be restricted, given the large number of tertiary piano students. The Guildhall School of Music and Drama, London, was chosen for its multi-cultural student population and the researcher also endeavoured to set up interviews with committed learners. A Professor of piano, (name withheld at request) was contacted by e-mail to ascertain the potential for conducting interviews. The piano Professor proceeded to organise a suitable date and six students

for interview. The researcher travelled to England in January 2000 to conduct interviews with these committed learners. Table 4.3.3 profiles the sample.

Table 4.3.3 Sample of committed learners for interview

Student name (pseudonym)	Gender	Year level	Country of origin	Date of interview
Albert	Male	Second	England	January 2000
Anne	Female	Fourth	England	January 2000
Carinya	Female	Fourth	Russia	January 2000
Elizabeth	Female	Second	South Africa	January 2000
Leslie	Female	Fourth	Greece	January 2000
Morris	Male	Postgraduate	Estonia	January 2000

In terms of post-tertiary individuals, the researcher knew of a number of post-tertiary individuals who would be potentially appropriate for interview. Using e-mail as first preference, or postal mail in some cases, a number were contacted in an attempt to set up interviews. These individuals were provided with background information, informed of the relevance of the interviews, and provided with details of the ethical clearance and interview questions where requested. Those that did not respond to the initial contact were contacted again. Many immediately requested anonymity in the entire process. The individuals (first name as pseudonym only), state, specialist area, initial contact, follow-up contact and response to a request for an interview is outlined below in Table 4.3.4.

Table 4.3.4 Analysis of contact with post-tertiary individuals

Individual	State	Response to initial contact	Response to follow up	Participation
Simon	Queensland	No	No	√
Leslie	Queensland	Yes	N/a	x
Germaine	Queensland	Yes	N/a	x
Boris	Queensland	No	No	x
Simone	Victoria	No	No	x
Harold	Victoria	Yes	N/a	√
Delia	Victoria	Yes	N/a	√
Roger	New South Wales	Yes	N/a	x
Ethel	New South Wales	Yes	N/a	x
Katherine	New South Wales	No	No	x
Susie	New South Wales	Yes	N/a	√
Colburn	New South Wales	Yes	N/a	√
Kevin	New South Wales	Yes	N/a	√
Shenna	Tasmania	Yes	N/a	√
Iris	Victoria	Yes	N/a	√
Louis	Australian Capital Territory	Yes	N/a	x

Interviews were subsequently arranged with those individuals who indicated they would be willing to participate.

4.2.3 Managing the interview data

The interview tapes were transcribed with the assistance of a research assistant over a two-week period. Given that some responses were incomplete, the transcripts were prepared to maximize intelligibility. In practice this involved the removal of incomplete fragments of speech, alterations to grammar/syntax to maximize sense etc. Those sentences that were clear in meaning to the interviewer but not necessarily accurate in grammar were refined appropriately. All alterations were made in good faith and to enhance interviewees' responses. The next step was to consider and develop a method for analysis.

Qualitative data analysis has been the subject of many recent texts, such as those by Weaver and Atkinson (1994), Tesch (1990) and LeCompte & Preissle (1993). Many software analysis tools are proposed, such as ETHNOGRAPH, CAQDAS, and NUDIST. These programs are designed and most appropriate to analyse large quantities of data. Given the fact that the sample of interviews was relatively small, the application of these programs was neither necessarily practical nor useful.

In terms of options for the analysis of small samples of interview data related to piano teaching and learning, Thompson (1983) chose to adopt abstract summaries of his interviews, which were presented as individual case studies with a subsequent commentary synthesizing the issues. While this presents well from an individual case study perspective, it does not present the material in a format that allows for cross-sectional comparison of views and reflections which in this study, was deemed to be an important part of the analysis.

One of the most practical systems for the presentation of data in this context was the use of tables, in order to present each interviewee's responses in a format easily accessible and to allow direct analysis, comparison and/or synthesis of these views. Tables would also present an opportunity to incorporate such aspects as the initial research question and categorisation and/or clarification of responses as well as enabling the clear and contiguous presentation of

- group related questions and responses;

- a summary and/or analysis of pertinent issues;

- comparative data; and

- appropriate cross referencing between tables.

4.4 Pedagogical records of one to one teaching

The following sources of data in relation to models of piano teaching and learning in action (particularly with a focus on the tertiary environment) were identified:

- Audio tapes, video tapes or transcripts of one to one teaching; and

- Audio or video tapes of master classes, group teaching or alternative models in action.

As an initial step, considerable effort was made to locate video footage that featured Guy Duckworth, given references in the literature to several videos of his teaching approach. A postal address was obtained via an internet search of the University of Boulder web site, and Duckworth was contacted personally by letter requesting advice as to the location of extant video footage. A reply letter was received with a bibliography of publications and advice given regarding locating these videos at the appropriate production house and/or University library. Five videos were identified in the bibliography, and emails were subsequently sent to the various libraries and/or production houses regarding the existence and availability of these tapes. Table 4.4.1 profiles the videos, the production unit and/or company, the mode of contact, and accessibility.

Table 4.4.1 Outcomes of data gathering process

Guy Duckworth Video	Production unit or company	Mode of contact	Accessibility
Advanced lesson (1972)	University of Minnesota, Department of Radio and Television	Emails to University of Minnesota Music Library and Department of Television	Not housed nor aware of existence
After the first lesson (1972)	University of Minnesota, Department of Radio and Television	Emails to University of Minnesota Music Library and Department of Television	Not housed nor aware of existence
First lesson (1972)	University of Minnesota, Department of Radio and Television	Emails to University of Minnesota Music Library and Department of Television	Not housed nor aware of existence
Performance instruction in group environments (1974)	University of Colorado, College of Music	Email to University of Colorado Music Library	Not housed nor aware of existence
The person first and together: a different kind of teacher (1984)	Denver Center for the Performing Arts, Colorado.	Email to Denver Center for the Performing Arts and University of Colorado Music Library	Denver advised video not housed - their attempts to contact Duckworth unsuccessful. Colorado advised a copy could be made and purchased.

In addition to direct contact with the institutions identified above in Table 4.4.1, attempts were also made to obtain videos via inter-library loan, however none were located/accessible. In the event, one video was available - *The person first and together: a different kind of teacher*. An e-mail was subsequently sent to the University of Colorado library requesting that they proceed with organising a copy which the researcher would purchase, along with completion of the appropriate copyright declaration.

References to further video footage were made in the opening address of the proceedings of *Pedagogy Saturday IV* (Lorince 2000). This footage was described as "twelve experienced teachers of voice, woodwind, string and piano … teaching the same basic lesson, once to a group of students and then in a private lesson" (Lorince 2000: 2). After locating contact details via an internet search, e-mail contact was made

both with the Music Teachers National Association and also Lorince (April 2002), however both indicated that this footage was neither available for purchase nor access. Further contact with teachers identified in the publication as being practitioners of group learning was made after locating e-mail addresses, which initially, involved contact with Marvin Blickenstaff (April 2002). Blickenstaff suggested a number of pedagogues for further contact, one of whom was Bruce Berr, a member of the Music Teachers National Association – producer of the *Pedagogy Saturday* series. Berr (2002) stated that he was not aware of any video footage of group teaching involving advanced piano students at the tertiary level.

At this stage the available footage was minimal; indeed only one video had been identified. It was clearly necessary therefore to widen the search, and further searching of library catalogues and the internet was conducted, with a range of data identified as potentially relevant to the research topic. Table 4.4.2 presents the data obtained, with an analysis of the various details, content and relevance of each.

Table 4.4.2 Piano pedagogies in action: evaluation of data potential

Title	Year	Detail of content	Pedagogical format	Participants	Source details	Relevance
Maria Callas "Masterclasses at Julliard"	1971/2	Series of master classes and performances held at the Julliard school	Vocal/operatic master classes	Pedagogue and undergraduate students	Compact Disc, EMI - ZDMC 4648022	**Low-Medium**, given edited format
The person first and together: a different kind of teacher	1984	Pedagogue's discussion of philosophical, psychological and theoretical basis for group learning environment. Verbal contributions by students – minimal footage of lessons in action.	Discussion based – minimal pedagogy in action	Pedagogue and several postgraduate students	Denver Center for the Performing Arts, Colorado.	**Low,** given lack of footage of pedagogical delivery
Masterclass with Menuhin	1988	Snapshot of Guelph festival activities with snippets of Menuhin instructing a number of violinists (1-2 minutes footage each)	Master class with audience	Pedagogue and several students	Contemporary Arts Media (Canada)	**Low,** given incomplete excerpts of teaching
Nelita True at Eastman	1991	Four 30-44 minute video tapes: • The studio lesson • Technique through listening • Principles of style for the young pianist • Portrait of a pianist-teacher	Lecture demonstrations and/or teacher-student interactions	Pedagogue and pre-tertiary student	SH productions: Items #101, #102, #103, #104.	**High** for "The studio lesson", given one to one work. Others low relevance due to lecture focus.
Lamar Crowson lectures	1993	Four 70-minute lectures delivered in tertiary environment • Basic principles of piano playing • Beethoven • Haydn • Bach	Lectures with some piano demonstration	Pedagogue and audience of tertiary students and private teachers	Not published – private library collection	**Low**, given that no teaching involved
Transcripts of one to one lessons	1993	Six tertiary level individual lesson transcripts, presented at James Cook University in the early 1990s	One to one studio lessons	Pedagogues and tertiary students	Not published – private library collection	**Medium**, given focus on one to one teaching

Table 4.4.2 Piano pedagogies in action: evaluation of data potential (continued)

Title	Year	Detail of content	Pedagogical format	Participants	Source details	Relevance
Piano technique – is there one way?	1994	Discussion and demonstration by Sona Haydon of piano techniques with student acting as demonstrator	Demonstration and one to one pedagogy	Pedagogue and pre-tertiary student	Alfred Music Video	**Low**, given focus on demonstration of technical drills
Excellence in Music video series	1997	Series of videos of pedagogues engaging in one to one teaching. Pedagogues include Ann Schein, Barry Snyder, Emilio del Rosario, Boris Berman, Martin Canin, Margaret Hair, Luiz de Moura Castro, John Perry, Jane Allen, Ilana Vered & Vladimir Viardo, Gilbert Kalish	One to one pedagogy	Pedagogues and pre-tertiary students with audience observation	Excellence in Music series (www.pianolife.com)	**High**, given number of teachers operating in one to one situation.
Excellence in Music video series	1997	John Perry – 'Personal ideas on practicing' Martin Canin – 'How to attain objectivity toward one's performance when practicing' Gilbert Kalish – 'Thoughts on practicing for technique' Ruth Slenczynska – 'How to form good fingering habits' Emilio del Rasario – 'Technique for pre-college students' Ilana Vered – 'Pedagogical strategies for a successful performance' Jane Allen – 'The importance of rhythm in practicing' Boris Berman – 'Sound and touch'	Lectures	Pedagogues and piano teacher audiences	Excellence in Music series (www.pianolife.com)	**Low**, given lecture content and focus on verbal delivery of approaches to piano performance

This process revealed a relatively limited body of relevant data, particularly in terms of group teaching footage as there were no exemplars. Therefore, restricting the data to tertiary level footage would be too limiting. Further, the lack of visual footage inherent in the Maria Callas master classes and the JCU transcripts proposed that the most relevant data would be the published audio/video footage of the one to one lessons, given the opportunity to explore the lesson as closely as possible to the original context. Therefore, the next step involved the development of a framework for investigation and analysis.

4.4.1 Developing a framework for analysis

As a first step, it was considered important to establish the goals of the process, which were to investigate

- the general nature and functions of the lesson environment;

- interactions between teachers and students;

- teaching strategies and roles; and

- learning opportunities and/or experiences presented to students.

While the goals of the process were relatively easy to establish, it was far less easy to determine the most suitable format for analysis. Indeed the literature proposed that video/audio analysis would be far from straight forward and various aspects would need to be considered, including the manner in which the dialogue is transcribed, the way in which actions are documented and defined, and the format for presentation. The issue of variables affecting the transcription process was indeed significant, with Green, Franquiz and Dixon (1997) referring to the interpretive nature of the process and the various

choices that must be made when developing a transcript. While on the one hand it would be possible to transcribe spoken language accurately, it was arguably less easy always to define accurately the purpose and potential outcomes of the same language. In addition, the issue of linear transcripts versus those that are vertical e.g., use columns, required consideration. While linear transcripts would reflect the flow of the lesson, they rely on post-narrative comments to provide an insight and which potentially, would limit the opportunity for detailed consideration of the numerous events that occurred.

While there were extant studies of the one to one teaching environment, few elucidated the process of video footage analysis, or perhaps the published data failed to provide detail of these procedures. In addition, of those studies that involved an investigation of advanced student group teaching (Seipp 1976, Duckworth 1968), neither involved video analysis. It certainly became apparent that the analysis process would be far from time efficient. Indeed Rostvall and West (2003a) referred to their recent and ongoing study, with "each minute of film taking between 3 and 4 hours to transcribe" (Rostvall and West 2003a: 217). Given that in this research study, the focus would be on the delivery and evaluation of a new teaching model, and not solely on video analysis, it was important to implement data sampling processes that would be achievable yet at the same time, probe extant practice at sufficient depth.

Two key questions therefore emerged:

- What method of analysis would be both manageable and best reveal the key characteristics of the learning environments in question?

- In what manner might the material be presented in order to allow the reader an opportunity to view the procedures in an objective and systematic manner?

Given the fact that there were to be different teachers and students involved, it was important to develop a framework and system that would be applicable across different scenarios. In addition, the analysis should be sufficiently clear to distinguish between what is primarily objective data (that occurring within the lesson) and that which is interpretive.

As a first step in the process, the researcher consulted the relevant footage. Given the amount of total teaching time involved, the first step required identification of an appropriate sample. In the event, three excerpts were randomly chosen from those published as examples of the studio or one to one lesson in action. In order to protect the identity of those individuals involved, names were removed, and each segment referred to as Session A, B or C. The rationale for this sample became further warranted on investigation of the statements accompanying each. Session A was described as follows:

> This 30-minute video features one-on-one instruction and serves as an outstanding model for teacher-student interaction in the private lessons …. [The teacher] provides detailed positive coaching and the imaginative use of metaphor to help a young pianist in the development of interpretation and execution of the Romantic style.

Sessions B and C contained the following preamble:

> In each teaching demonstration, artist teacher shares pedagogical approaches to practice. To more realistically recreate a studio atmosphere, students present works in progress rather than polished, ready-to-perform repertoire.

Hence, it was entirely possible to argue that these sessions were typical examples of the one to one lesson, and also, it was equally possible to argue that the publication of these sessions suggested that the teacher involved (and publisher) regarded the footage as examples of best practice. Certainly, the fact that each was promoted as a model

example suggested that many other practitioners would also view the material in this light.

Subsequently, each session was observed in order to obtain a feel for and identify the general flow of the lessons. Given that each session was similar in terms of style of delivery, Session A was chosen for initial analysis. The footage was viewed many times, in a stop-start and rewind manner, in order to transcribe and record in detail the dialogue and actions. Times were also recorded, in terms of the amount of time spent on teacher talk, performance and student activities; this was achieved by using the video timer. For instance, if the teacher began to speak at 0.14 seconds, completing at 0.20, it was recorded beside the statement and a total length of six seconds recorded for this segment. Where dialogue overlapped, for instance the teacher began talking at the same time as the student commenced a statement, it would be documented as having started at the same time, e.g. 0.22 seconds. After engaging in several hours of transcription, and given that the lesson proceeded in a similar manner to that established within the first few minutes, it was decided to analyse only a segment, given that the time involved in the analysis was approximately 2-3 hours per ten minutes of footage. Ultimately, close to twenty minutes of this lesson were analysed.

The end product was a transcript of teacher and student action, dialogue, and time spent. An Excel spreadsheet was used to total the number of seconds of teacher and student statements. The layout of the transcript is presented in Figure 4.4.1 which represented the first level of analysis.

Action - Teacher	Dialogue – Teacher	Time start	Time finish	Time finish	No. secs	Dialogue – Student(s)	Time start	Time finish	No. secs	Action
							0.00	4.21	241	Student plays section of the work
Teacher sits at other piano and talks to student	Thank you.	4.22								
	I'm really impressed with how comfortably you play this very difficult music. I am right that you are feeling comfortable physically when you play these eight pieces aren't you?		4.31	4.31	10					
						Umm hmmm.	4.32	4.32	1	
	Good. Alright, now I'm sure that you know the story behind this piece. You know about the masked ball and so on?	4.32		4.41	10					
						Well I know that Schumann wrote this one…it's like a Carnival.	4.42	4.44	4	

Figure 4.4.1

Sample transcript: first level analysis

Figure 4.4.2 below represents the format for synthesising the various time factors. Given that the teacher engaged in a range of types of modelling of the material, no attempt was made to split the time into talking and modelling (performance/demonstration). However, it was deemed more appropriate to divide the role of the student in terms of performance and dialogue, given that these were never combined.

Session A - time analysis			
Aspect of time	**Time**	**No. secs**	**%**
Teacher time total	10.49	649	53.11
Student time total	9.33	473	46.89
Total time analysed	**20.22**	**1222**	**100.00**
Student performance	8.40	430	43.37
Student other	0.43	43	3.42
Teacher time	10.49	649	53.11
Total time analysed	**20.22**	**1222**	**100.00**
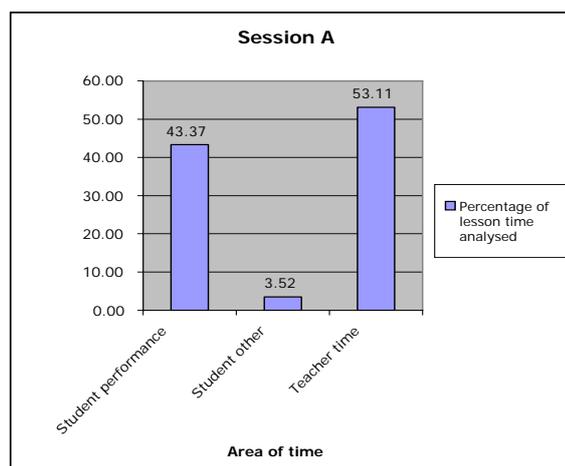
Figure 4.4.2

Method for presenting time analysis of video footage

This procedure was followed for each session of footage, after which it was possible to present the various data relevant to time in one graph, in order to enable a direct comparison across the analysed footage. The next step, an interpretive level, involved the development of a method to analyse the purpose and function of each of the teacher's and students' statements/actions.

4.4.2 Second level analysis: Interpreting language function and impact

At this next point, and given that interpretation was to enter the process, it was essential to consider statements and/or actions in context. In other words, the central questions to be answered were as follows:

- What was the *nature* and *purpose* of the various statements and actions that occurred during the lesson?
- What were the potential *outcomes* of the various statements/actions in terms of teaching methods and student learning?

At its most simplistic level, the transcript consisted of a number of statements, some questions, and several incidents of performance, demonstration or modelling. The data would therefore drive the system of classification. Some classifications were easy to define, for instance, where the student was required to perform, this was a "Performance trial on demand". Other classifications that were relatively easy to determine included questions from the teacher e.g. "Request for information", or where the teacher assessed the student's playing in a positive manner, e.g. "Positive evaluation".

There were however significant challenges in terms of defining or describing many other statements and/or interactions. For example, one of the difficulties was in considering how to classify incidents where the teacher would play and simultaneously sing or talk over the top of their own playing/demonstration, or over a student's playing. Was this a simultaneous modelling of information and performance, was it simply modelling, or was it demonstration? To complicate matters further, the teacher would sometimes commence a statement, demonstrate a little, and then complete the statement. Hence it was possible to either view that procedure as one teaching incident, albeit split into three smaller segments of delivery, or as three separate incidents. In the event, and to retain a consistent approach, any incident where the teacher would combine verbal/vocal delivery and performance/demonstration was defined as "Performance modelling".

Additional issues of interpretation emerged when considering such apparently simplistic statements as 'Right'. The teacher's presentation of this word had to be interpreted to consider its function – was it evaluative, acknowledging, or non-committal? This was the task of the second phase of analysis in which each action, statement or occurrence was considered *in its context*, with the relevant interpretation or classification designed to represent the incident as objectively, accurately, and in as good faith as possible.

The next step involved development of the format for presentation. After considering various headings/titles, a column was added beside the teacher language/action and titled 'Teacher Act', while a column with the heading 'Student Role' was placed beside the student language/action. In order to consider the teaching act and learning outcomes, an additional two columns were added which enabled the researcher to present an observation/analysis of the teaching transaction and potential student learning. In order

to clarify the fact that this level of analysis was interpretive, a double line was used to separate the two columns.

An additional aspect incorporated into the analysis process was consideration of the flow of the lesson, with learning segments or episodes emerging from the transcript. For example, where the teacher completed a series of informative statements and began to diagnose or evaluate the playing, thus changing focus, it was viewed as a new episode. These episodes were identified via a dotted line, in order to enable the reader to consider the episode as a unit, and the researcher to comment on the episode itself. In terms of presentation, a word table was developed to present the material. Figure 4.4.3 presents an example of the format developed for the second level of analysis.

Teacher dialogue and action	Teaching act	Student dialogue and action	Student role	Observation(s)/comment(s)	
				Student learning	**Teaching act**
Thank you. *I'm really impressed with how comfortably you play this very difficult music.* *I am right that you are feeling comfortable physically when you play these eight pieces aren't you?* *Good*	Statement of gratitude Positive evaluation Request for acquiescence Approval of acquiescence	*Ummm hmmm*	Acquiescence	Wordless acquiescence appears to be acceptable.	Level of comfort is assumed. No probing of degree of comfort.
Alright, now I'm sure that you know the story behind this piece. *You know about the masked ball and so on?* *Aahh haaahh* *Right, right.*	Assumption of repertoire knowledge Request for acquiescence Undifferentiated acceptance of off-track statement Acknowledgement of off-track statement	*Well I know that Schumann wrote this one, it's like a Carnival.* *Everybody dances*	Provision of off-track information Provision of off-track information	Teacher appears only vaguely interested in information provided.	No correction of tangential statements. No acknowledgement of student's input towards piece at hand.

Figure 4.4.3

Sample transcript: second level analysis

The next stage in the analysis process involved the quantification of all classifications (teaching act, student role) using a new Excel spreadsheet. As a first step, the relevant classification was interpreted to consider its broad function, e.g., performance related, evaluative, diagnostic, operations. In order to create an overarching picture of the main activities that were occurring within the lessons, five categories were developed:

- Lesson mechanics e.g., 'play from there please'

- Diagnostics e.g., 'I hear an incorrect balance in that part'

- Advice e.g., 'I would recommend that you use the pedal here'

- Evaluation e.g., 'Excellent!'

- Performance/modelling e.g., vocalisation, playing, singing etc.

Within these broad headings, the classifications were listed and quantified, and which enabled the presentation of a graph detailing the division of these areas between the teacher and student in terms of the overall number of classifications.

In summary, a range of levels of analysis were formulated and applied to the following sessions of video footage:

- Session A (20 minutes and 22 seconds)

- Session B (7 minutes and 54 seconds)

- Session C (9 minutes and 36 seconds)

The decision made regarding the length of footage was based on both the time consuming nature of the process, and the fact that the amount of footage analysed allowed an adequate investigation of the style of the lesson to which the remainder of the lesson that followed.

4.5 Pedagogical records of group teaching

As an additional process of exploring current practice, and particularly given no footage of group teaching was identified as appropriate for analysis, it was necessary to attempt to locate pedagogues who were active in alternative methodologies of teaching and learning. In the literature, there was reference to individuals who engaged in the group teaching of students at the tertiary level (e.g., Music Teachers National Association 1999), although it was not clear as to whether this was in the context of group classes for non-pianists or in terms of the teaching of first-instrument piano majors. The research issue was how best to sample alternative approaches. Possible strategies, the advantages, disadvantages and accessibility of each are outlined below in Table 4.5.1.

Table 4.5.1 Alternative investigative strategies evaluated

Potential strategy	Advantages	Disadvantages	Accessibility
New video or audio footage of group sessions	Gain live and accurate footage of alternative models in action. Follow-up questions can be pursued.	Willingness of pedagogues to participate in recording procedures. Time and expenses would limit sample size.	**Minimal**, due to locations overseas
Personal interviews with pedagogues	Obtain indepth information regarding group methods and application at university or college level. Follow-up questions can be pursued.	Willingness of pedagogues to participate in interviews. Time and expenses would limit sample size.	**Minimal**, due to locations overseas
Postal questionnaire	Obtain indepth information regarding group methods. Wide sample can be accessed. Follow-up questions can be pursued.	Willingness of pedagogues to participate. Anticipated response rate and potential for lack of detailed information.	**High**, given ease of contact and wide sample possible
Internet questionnaire	Obtain indepth information regarding group methods. Wide sample can be accessed quickly. Follow-up questions can be pursued.	Willingness of pedagogues to participate. Relies on access to appropriate technology and success of internet transactions. Anticipated response rate.	**Moderate**, due to reliance on success of technological transactions and access to technology

The postal questionnaire was identified as being most suitable for the gathering of research data, given its high accessibility *vis à vis* the locations, expenses and time involved in attempting to conduct interviews with those involved. The next stage in the research process was the development of an appropriate questionnaire.

4.5.1 Development of questionnaire protocol

Initially, a series of key areas were identified, based upon issues of importance in an exploration of alternative methods of teaching and learning. The three areas were:

- Personal details;

- Pre-university or college studies; and

- Current pedagogical methods.

The second step involved developing a series of questions and/or data gathering mechanisms for each of the areas. In the event, the first section contained questions related to gender, age, current institution and the number of years teaching at both university/college level and outside the university/college environment. This section contained brief closed-response questions, given the factual nature of the data.

Questions in the second section questions were related to experiences of pedagogy as both an undergraduate and graduate student, tuition experienced, in addition to perceptions as to the advantages and disadvantages of various pedagogies. This section contained some factual-based questions, with others open-ended where required, while also promoting brevity. For example, the request "Please describe your group lessons"

was reworked to become "If your piano tuition included group lessons, please describe the usual format and content of these group sessions". This question was also asked at both undergraduate and graduate levels, given the potential for these to be different. The third section was concerned with the current teaching profile, the rationale for current practices, the logistics of current methodologies, and perceptions as to the advantages and disadvantages of piano pedagogies in the tertiary environment. This questionnaire is seen as Appendix B.

4.5.2 Sampling perceptions

A number of pedagogues were identified as potential proponents of advanced student group teaching. These were initially located in the publication *Pedagogy Saturday III* (Music Teachers National Association 1999). Table 4.5.2 displays the individual identified and the teaching institution with which they were associated, the list used as a base by which to engage in contact by email or post.

Table 4.5.2 Initial contact list – group teachers

Individual	Pedagogical location
Margaret	California State University at Fullerton, California
Roger	Columbia University Teachers College, Chatham, New York
Gavin	University of Colorado at Boulder, Colorado
Sally	Ohio University, Athens, Ohio
Joseph	Columbus State University, Columbus, Georgia
Jana	University of Utah, Salt Lake City, Utah
Jasper	Arizona State University, Tempe, Arizona
Hilda	Grand Valley State University, Grand Rapids, Michigan
Indiana	University of Georgia, Athens, Georgia
Rachel	University of Minnesota, Minneapolis, Minnesota
Nicole	Eastman School of Music, Rochester, New York
Samantha	Wichita State University, Wichita, Kansas
Sam	Louisiana State University, Baton Rouge, Louisiana
Simon	University of South Carolina, Columbia, South Carolina
Jermaine	Indiana State University, Terre Haute, Indiana
Genna	Ohio University, Athens, Ohio

In the event, each was asked to indicate if they engaged in group teaching, secondly, if they were aware of other pedagogues who engaged in similar practices and thirdly, if they would be willing to complete the questionnaire. Table 4.5.3 outlines the individual, whether a reply was received, their experience(s) of group teaching, suitability for completing the questionnaire and willingness to participate in the research.

Table 4.5.3 Analysis of responses to participation request

Individual	Reply	Past and/or current experiences of group teaching methods	Suitability	Participation
Margaret	Yes	Had previously taught in groups but not currently	Medium	Yes
Roger	Yes	Did not agree to participate	N/a	N/a
Gavin	No	N/a	N/a	N/a
Sally	Yes	Uses group lesson on a periodic basis	Medium	Yes
Jonas	Yes	Retired and only taught pre-college pedagogy	Low	N/a
Jana	Yes	Class piano for non-pianists	Low	N/a
Jasper	Yes	Does not engage in the group teaching of advanced students at the tertiary level	N/a	N/a
Hilda	Yes	Uses weekly 'studio' class as additional setting to private lessons	High	Yes
Indiana	Yes	Individual lessons are supported by a regular small group lesson	High	Yes
Rachel	Yes	Has taught previously in groups but not currently	Medium	Yes
Nicole	Yes	Uses group lessons every third week in place of an individual lesson	High	Yes
Samantha	Yes	Class piano for non-pianists	Low	N/a
Sam	Yes	Class piano for non-pianists	Low	N/a
Simon	Yes	Class piano for non-pianists	Low	N/a
Jermaine	Yes	Class piano for non-pianists	Low	N/a
Genna	No	N/a	N/a	N/a

Additional names were established through this first phase of contact. Several suggested contacting other colleagues. A second phase of contact was therefore made to ascertain suitability and availability, after which a third phase of contact was made. Table 4.5.4 synthesises additional phases of contact, outlining the individual, response, the relevant individual's experience of group teaching, their suitability for completing the questionnaire and their willingness to participate in the research.

Table 4.5.4 Additional phases of contact with potential group teachers

Individual	Reply	Past and/or current experiences of group teaching methods	Suitability	Willingness to participate
Joseph	Yes	Prior to retirement, actively engaged in group teaching	Medium	Yes
Reginald	Yes	Class piano for non-pianists only	Low	N/a
Betty	Yes	Engages in advanced student group teaching	High	Yes
Fanny (Group teachers listserv)	Yes	Engages in period advanced student group teaching	Medium	Yes
Iola (Group teachers listserv)	Yes	Engages in advanced student group teaching	High	Yes
Jason	No	N/a	N/a	N/a
Sheryl	Yes	Engages in group teaching of advanced students	High	Yes
Marnie	Yes	Engages in group teaching of advanced students	High	Yes

Those pedagogues who did not respond were re-emailed in August to clarify that they had received the initial contact. No further responses were received.

4.5.3 Managing the questionnaire data

The questionnaire was posted in March 2001 to the individuals identified as being of medium or high suitability. A covering letter was included referring to the e-mail contact with the relevant individual, the purpose of the research, the relevance of their completing the questionnaire, as well as a request to return the questionnaire at their earliest convenience. International postal stamps and return-addressed envelopes were also provided. The individual was also instructed to contact the researcher if they were unclear as to any parts of the questionnaire.

The response rate to the questionnaire was initially low, with only three individuals returning the questionnaire. This was not entirely unexpected; hence a second e-mail was sent to those who had not returned the questionnaire. The e-mail inquired if they had received the questionnaire, if there were any problems in completing it, and if not, requested that they please complete it at their earliest convenience. One individual requested that the materials be resent and one advised the intention to complete it. By the end of August 2001 two more completed questionnaires had been received. One final email was sent to those who did not return the questionnaire but no further responses were received. Table 4.5.5 profiles the return rate.

Table 4.5.5 Questionnaires received

Pedagogue	Questionnaire received
Margaret	No
Sally	No
Hilda	Yes
Indiana	Yes
Nicole	Yes
Joseph	Yes
Betty	No
Rachel	Yes
Fanny	No
Iola	Yes
Sheryl	No
Marnie	No

The percentage return rate was 50%, however Iola misunderstood the purpose of the questionnaire and stated that she only taught beginner (non-major) piano students, rendering the data irrelevant. Usable questionnaires were thus 41.6% of the total. In terms of analysis, tables were to be adopted to synthesise the data, and which would enable an overview of the various approaches and views on teaching.

Chapter 5

ANALYSING LEARNING EXPERIENCES: PHASE ONE

DIRECTIONS

5.1 Pianists' reflections

The data relevant to the early pedagogical experiences of both committed learners and post-tertiary individuals is dealt with initially in order to present a window on the sample.

5.1.1 Early experiences of piano pedagogy

Table 5.1.1 presents respondents' reflections on their early learning experiences.

Table 5.1.1 Committed learners' and post tertiary individuals' early experiences of piano pedagogy

	Name	Country of origin	Reason for commencing piano studies	Age at first lessons	Most vivid memories of first piano <u>teacher</u>	Dominant memories of early <u>lessons</u>	No. of teachers
Committed Learners	Albert	England	Best means of personal expression	Eight	We used to do a lot of piano duets.	Teacher used to shout a lot and I would cry often.	Three
	Anne	England	Influence of mother	Six	He was very old and kind.	I can't really remember – lots of playing, over and over.	Three
	Carinya	Russia	Recommended due to talent	Six	Leaving the lesson for 10-15 minutes to phone her daughter.	My teacher didn't really bother with me – I got by on raw talent.	Four
	Elizabeth	Zimbabwe	Music teacher at school	Eight	She was insane.	It was easy and nice because I could do it without any effort.	Six
	Leslie	Greece	Influence of mother	Five	She was very patient and systematic.	I do remember not practising between lessons as I was only doing it for fun.	Seven or eight
	Morris	Estonia	Influence of parents (mainly mother)	Eight	He was a very nice man and very wise.	I was quite lazy and did not practise. It was fun and not hard work.	Three
Post-tertiary individuals	Colburn	Australia	I'd played organ for four years so the transition seemed obvious	Thirteen	She changed houses three times … and there were always issues with her children.	I think it was a very non-descript kind of teaching … It was more so enjoying yourself.	Three
	Iris	Australia	My mother	Five	She wasn't too bad.	I was with her for a while, did all the exams and things.	Five
	Kevin	Australia	I began at a friend's house through self discovery	Eight	Not terribly much.	She was very clear about method and things we should do and what was right and what wasn't.	Four
	Shenna	China	My parents	Four	Absolutely nothing.	*Question not pursued*	More than ten
	Susie	Australia	I had older relatives and sisters doing it	Four	She was a grumpy old lady who lived in a very dark house and I had to pass a very ferocious dog on the way to lessons.	I always found her very fair and very helpful and all those things but I felt as though it was my own discovery	Five
	Delia	USA	My family	Six	*Question omitted – time factors*	*Question omitted – time factors*	Ten or Eleven

The data from Table 5.1.1 reveal the following general practices:

- The majority of the interviewees began piano studies as a result of adult (often maternal) influence;

- Most commence piano studies at a young age (between 4 and 8 years old);

- Recollections of the first teacher are largely egocentric; and

- Recollections of early lessons are largely anecdotal and/or reflect different teaching approaches.

The respondents were also asked to recall memories of their other teachers and the factors that influenced their decisions to change teachers. Table 5.1.2 synthesises the responses for committed learners.

Table 5.1.2 Committed learners' additional experiences of piano pedagogy

Name	Rationale for teacher move	Most vivid memories of this teacher
Albert	*Second teacher*: The school put me with this person.	He was a very good pianist, inspiring, had very similar interests and taught the things that I liked.
	Current: He came to my school and did a class. I liked him … he was an accompanist and that was the direction I wanted to go in.	Very technical, very tough, expects a lot.
Anne	*Second teacher*: I won a scholarship to a music school and went to a teacher there.	She didn't teach me technique. We did a lot more pieces, working through repertoire slowly. She was the one who told me you should do seven hours practice a day.
	Current: I changed when I was 16 because Mum said I should. I have been with the same teacher since.	She is much more serious.
Carinya	*Second teacher*: I moved to London when I was 14.	He was very good with my technique … he taught me more than my previous teacher taught me in six years. He was very good.
	Third: I then went to a Guildhall teacher.	She [was] a very good teacher but she wasn't the right teacher for me …she destroyed my confidence [by] making personal remarks … she would have a go at me for no particular reason. It was too personal. I would tell her things about boyfriends and home and … when I had a bad lesson, she would say it was because of my boyfriend and things like that. Sometimes she would focus on one bar for the whole lesson and then two days before the actual performance, give you the rest. Then you would panic.
	Current: Moved due to personality problems.	Perfect really. I am really happy. There is a good balance of subjective and objective teaching. He will tell you everything that is in the piece structurally, technically and musically. Then it is up to you to do the rest and put it all together.
Elizabeth	*Second teacher (did not specify reason for move)*: Well there wasn't a great choice in Zimbabwe. At the University of Cape Town it was decided for me, same here at Guildhall.	She was tremendous, one of the biggest influences on me. She was also mad. She was completely involved in the music and she was also an artist. I suppose the most vivid memory of her was of her screaming at me … for not getting it right. It was different, some days I got really upset with that. It was nasty.
	Other teachers:	Nothing comes to mind.

Table 5.1.2 Committed learners' additional experiences of piano pedagogy (continued)

Name	Rationale for teacher move	Most vivid memories of this teacher
Leslie	*Second teacher: (could not recall reason for move)*	She did not have any patience at all, she shouted a lot … I did not like her … so I did not stay with her very long.
	Third teacher: She was supposed to be very good.	She was not encouraging me at all, I did not want to stay with her, because she said all the bad things, so I left again.
	Next teacher: I entered the Athens Conservatory.	There was a balance between being encouraging and … trying to help me with any problems, either technical or musical. She was just very honest … strict but without making me feel useless or scared. She helped me a lot.
	First London teacher: At Guildhall.	The first teacher was very inspiring and he taught me a lot musically but I had many technical problems. He used to tell me all the time what I had to change without telling me how to change it, so I left him.
	Next Guildhall teacher	He was very good and helped me a lot with technique and musicality, but he was very old and although he was very energetic … I felt that he was somehow retiring, so I changed.
	Current teacher	I am very happy with this teacher.
Morris	*Second teacher*: I wanted very much to study with him because I knew he was the best.	My ex teacher in Estonia studied in Moscow with Emil Gilels and I thought he managed to give me some idea of the great music making. There were certain lessons or certain pieces which had great moments and I realised that I could do something.
	Current teacher – Same reason as above.	I think she gave me most of my technical abilities really, how to manage to execute everything.

The data reveal a range of external influences on students' decisions to change teachers, including parents, the institution or school, a geographical move, or the teacher's reputation. A common thread to each committed learner's recollection of their teachers - both past and current - is that the views are again egocentric. Views on current teachers are largely positive, whereas reflections on previous pedagogues are often more diagnostic of the impact and/or value, which may suggest a lack of enjoyment and/or value, suggesting perhaps that a halo effect may be in operation in the present. It may also be due to hesitance to critically evaluate teachers in a recorded situation. Table 5.1.3 presents the parallel responses from the post tertiary individuals which reflect a similar pattern to the committed learners.

Table 5.1.3 Post tertiary individuals' additional experiences of piano pedagogy

Name	Rationale for teacher move	Most vivid memories of this teacher
Colburn	*Second teacher*: I wanted to get into university and my first teacher didn't feel she was up to it. Then my first choice teacher was full so I went to the next one.	He was a lot more academic because he was a performer … it was a different way of looking at playing the piano. He was a very good teacher at that stage … more intense, more indepth, more valuable to where I wanted to go the next year.
	Third: The university chose the teacher.	It was a lot more structured – lessons would start and finish on time. It was even more intense … she pulled my technique apart and basically started over again. We had to go backwards to go forwards. I was quite willing to do everything correctly.
Iris	*Second teacher*: My first teacher said she couldn't teach me any more.	She was another home-grown teacher. Miss somebody or other. She did her best.
	Third: By the time I was 11 she realised she could do no more for me. They took me to another teacher.	It was good. I enjoyed it. I was then enlisted to go to the war.
	Fourth: My third teacher told me to go to him at the University.	By the time I got to him he was more or less ready to give it up. He was suffering badly from dropsy. He died before I finished so I had to put myself through the rest of it.
	Fifth: I had a job, got sick of it, so went to London and found a teacher who was famous.	I don't think I got anything from him at all.
Kevin	*Second teacher*: Because the first one had so many students she could not remember who I was.	She was encouraging and quickly pushed things on.
	Third: He had a similar view on music and looking at things.	He was a really fascinating man with eclectic interests so my education wasn't just piano playing.
	Fourth: I chose the teacher at University because of similar interests.	We got on very well as far as personalities go. We had a certain viewpoint of music that was fairly similar as well.
Shenna	*Second teacher*: My mother sent me to a famous teacher who produced quite good results.	We did a lot on technique. She was very strict.
	Next several teachers: I went to a conservatorium school and the school had set teachers.	The emphasis was on technique and not so much on musical styles and musicality.
	Next teachers: I experimented with about two before I settled on one.	The biggest thing was how to make me more musical and not just all fingers and studies.
	Last: I went to New York after having met a teacher who gave a masterclass.	I found him brilliant because he doesn't have a model … he tries to bring out what is best in you.
Susie	*Second teacher*: He was the best at the conservatorium at that time.	He was very elderly, pretty sick, but he was fascinating, full of stories of Europe and of composers.
	Third: My current teacher became ill – I had a short fill in teacher.	I only had him for six months and he was deaf. He was not very much use at all.
	Fourth: I went to an international performer because that was what I was aiming for.	He was one of the great inspirations of my life … a fantastic mentor … a larger than life person. He had enormous enthusiasm for life in general, history, art.
	Fifth: I met him while he was on tour at a master class and then went to him when I moved to England. I was just bowled over by his technical approach.	He was a great inspiration to me in many other different ways. He was a very different personality.

Committed learners' characterisations of pedagogical approaches experienced are presented in Table 5.1.4 and those of the post tertiary individuals in Table 5.1.5.

Table 5.1.4 Pedagogical approaches experienced – committed learners

Name	Teacher/method	Pedagogical method characterised	Most beneficial	Least beneficial
Albert	First	He used to intimidate me.	My second teacher. I was preparing for auditions and had to get ready for that and feel I progressed the most.	*Could not choose.*
Albert	Second and third	A lot of playing and demonstrating.		
Anne	First	I was spoon-fed, by telling me how.	The most recent one, definitely. She has taught me how to work on my own.	*Could not choose.*
Anne	Second	More demonstration.		
Anne	Third	Uses another piano or sits on other side of the room with a score. Lately I will play it once and she will give a few comments.		
Carinya	First	Not good for me. I could not read music. She always said practise sight reading but never told me how to.	My current teacher – because his method suits me best.	Probably my first teacher – she did not bother with me.
Carinya	Second	Very methodical and very meticulous. He taught me basic technique.		
Carinya	Third	She taught me how to play expressively, but she was not very methodical. She taught me how to make a good sound.		
Carinya	Fourth	A good combination of technique and expression.		
Elizabeth	First	More concerned with musicality than technique.	The musical approach. I prefer it.	Too hard to say.
Elizabeth	Second	The opposite – technique only.		
Elizabeth	Others	Somewhere in the middle.		
Leslie	General	I'm not sure I have had so many. I will talk about the London ones as I remember them the most.	The most recent one as I'm happy with this one.	If I had to talk about my teachers in London I would say the last one.
Leslie	Fifth	Demonstration or playing.		
Leslie	Sixth	Very concerned with hands and technique.		
Leslie	Seventh	First he analyses technique if necessary, then discusses interpretation. He uses demonstration a lot because he has played most pieces.		
Morris	English school	Concentrated on technical things to show you how to use your muscles and things.	Every teacher had a value so I don't think I can compare.	Quite impossible to say.
Morris	Eastern school	More emotional and about the music.		

Table 5.1.5 Pedagogical approaches experienced – post tertiary individuals

Name	Teacher/ method	Pedagogical method characterised	Most beneficial	Least beneficial
Colburn	First	Theoretical based – a lot of importance on the theory behind the music.	That is difficult – each were valuable for the stage and the time I had with them.	*Unable to specify*
Colburn	Second	More concerned with the technical side. He also introduced ensemble playing and expanded my knowledge of repertoire.		
Colburn	Third	Performance based – technique, repertoire. Balancing a program that would develop me as a pianist.		
Iris	First and second	There was not really a method – just playing.	My third teacher – undoubtedly. She insisted on the work that nobody else could do.	My last teacher – I don't think I got anything from him at all.
Iris	Third	She insisted on technique.		
Iris	Tertiary	I generally taught myself at tertiary level and was self-instructed for the last two years.		
Kevin	One method	Being faithful to notation or tradition or the times in which things were done.	*Unable to specify*	*Unable to specify*
Kevin	Second method	Her way of teaching technique is very systematic in that a particular type of motion produces a particular type of sound.		
Shenna	Chinese school	Emphasis on technique.	I can't make a choice – I gained a lot from everything. Every step is absolutely crucial.	*Question not asked*
Shenna	First Australian teacher	The emphasis was on how to make me musical and the cantabile sound … to be more musical.		
Shenna	University	How to play styles and composers differently.		
Susie	First	Very thorough and no nonsense in lessons but she gave rewards when you really worked at something.	The technical side was invaluable but so was the enjoyment and/or intellectual appreciation approach. It depends on which you want at which time in your life.	My third transition teacher – it was a complete waste of time. It wasn't working.
Susie	Second	Very focussed on technique and approaching pieces from a technical viewpoint. He would also discuss the background and philosophy of the piece.		
Susie	Fourth	A very relaxed approach – you had to find your own way … just do it for yourself.		
Susie	Fifth	It was Russian based – with a technical lead.		
Delia	General view	Every different person had a completely different approach. I would not put them into any particular categories.	Every one of my teachers has been tremendously influential so I can't say that one really stands out.	*Question not asked*

The data reveal the following regarding pedagogical approaches experienced:

- A range of different approaches can be identified across the twelve individuals;

- Single focus approaches e.g., technique, tend to dominate;

- Technique and musicality driven pedagogy are most common; and

- Teacher driven learning is the norm.

Several candidates found the process of identifying the most and least preferred methods of pedagogy experienced quite difficult. The models of piano pedagogy experienced are summarised and presented in Tables 5.1.6 and 5.1.7.

Table 5.1.6 Models of pedagogy experienced – committed learners

Name	Principal model	Others experienced	Other models defined	Essential differences – principal model and others experienced
Albert	One to one	Master classes	Other pianists and teachers were there and we would play.	Other people can listen to what you are being taught in a master class.
Anne	One to one	Two master classes	One was with an American who was sweet – he didn't have much to say. He would just play it a bit and say 'try it like this'. The one with the Russian was more difficult – it was very much 'play it like this' and he hardly gave me a chance to play.	The master class should be a performance in process. You have to be mature enough to take on that person's approach. You can't build up a relationship with that teacher. My one to one teacher, if it is not musically together, will psyche me up.
Carinya	One to one	Master classes and group teaching	I did one or two master classes at junior school but none here because I never get the information on time. The early ones were useful experiences in that you play to someone who is not your teacher. I have had group lessons with three students and the teacher. We would play and listen to each other. They were useful experiences.	In master classes or group lessons you play in front of people which is a totally different experience. It is a good experience because it teaches you how to perform and combat nerves. Sometimes there are problems that can only be sorted out in a one on one situation.
Elizabeth	One to one	One master class	*Could not recall details*	The master class has more people there so it is a broader kind of teaching.
Leslie	One to one	Lots of master classes	I have enjoyed master classes where the teacher has something new or says something in a very good way.	The master class is like the step before a concert – you have to be well prepared. You can't work in detail. You can point out general elements. Some teachers see it as a demonstration and prepare huge monologues. Sometimes it does not work, but it depends on the teacher.
Morris	One to one	Maybe ten master classes	The master is performing and the atmosphere is not really intimate.	The master class is given by a really great man which is a difference already but also the freshness because if you are studying with one teacher for a long time you might get tired.

Table 5.1.7 Models of pedagogy experienced – post tertiary individuals

Name	Principal model	Others experienced	Other models defined	Essential differences – principal model and others experienced
Colburn	One to one	Master classes	I hate playing for other people in a group at a level that is still the learning stage.	I really don't like the master class situation. I feel that I played much better in the practice room or for the teacher in a lesson. It is intimidating and I find that I don't play my best in those situations.
Iris	One to one	*Did not specify*	I have given many. I saw one the other day where the young fellow was playing beautifully. The tutor came over and tried to demonstrate, but so badly and he realised and backed away. The other people were sitting there like potatoes.	As far as I'm concerned master classes, unless you have an extraordinarily gifted person like Menuhin, they're a waste of time.
Kevin	One to one	Master classes	In the second year of my masters degree all the pianists would come together and have a weekly class. It would have about three people who would have works or parts of works prepared. It was coached and depending on the teacher it might be an open forum or the like.	Because there are more people in the class, I feel the master feels they need to achieve something. Also, because it is not your teacher, there is a certain amount of challenging the way somebody thinks it should be done. You tend to learn more about a teaching style or a playing style more than what the piece is about.
Shenna	One to one	Lots of master classes	What is most helpful is that you perform in front of somebody. A lot of master teachers don't teach technique or musicality but they inspire you. It is more an overall sense of what the composer wanted than little details.	A good one on one teacher should have a sense of where you are going over a year or two. A master teacher is only here once and it will hopefully give you a fresh idea or inspire you.
Susie	One to one	Lots of master classes	I have played in many and given many. The best I have seen is by my last teacher. There is a falsity in the situation where the person is trying to provide some sort of entertainment.	The master class is a very false situation. I don't think they are a good indication of what teachers do in the privacy of their own studio. I think they are pretty useless from the point of view of teaching.
Delia	One to one	None.	I've gone to the odd master class but have not done that sort of thing. They weren't available to me at the various tertiary institutions I studied at.	There is no comparison whatsoever. The master class is a great experience for a student to play in …. The rest of the students can actually gain quite a lot of insights. The ongoing individual lesson is where the work happens.

One to one teaching dominates as the primary learning model for this sample, with master class participation also typical. This sample's views on master classes are that

- they offer more of a performance environment than the one to one lesson;

- they expose students to a range of views and performance styles;

- their operation and impact is heavily influenced by the pedagogue;

- they can be stressful or even intimidating for some; and

- they make only a small contribution to students' learning.

The committed learners' views on the importance and role of piano lessons is detailed in Table 5.1.8.

Table 5.1.8 Importance/need for piano lessons - committed learners

Name	Perceived importance of piano lessons	Future lesson plans	Anticipated age where lessons will cease with justification
Albert	They are important as long as it is a way of expressing myself. They're important but not as important as they are to most people.	I don't actually think I want to be a pianist.	When I leave here probably. It depends what happens to me. I don't want to be a pianist. If I do conducting, it will be the last piano lesson I will have.
Anne	Awfully – that is what keeps me going really.	No actually – I will always want to have someone listening, someone to give me their comments.	In about another three years. I finish my postgraduate course and then, if I can afford it I will have a couple of private lessons. Hopefully then I'll be able to stand on my own two feet.
Carinya	Extremely.	Probably in five years when I have achieved my ultimate goal which is to be able to teach myself.	I will know I can teach myself when I can make independent musical decisions, without having to rely on someone.
Elizabeth	Very important.	No not really.	In the next three or four years. That is when I finish my course.
Leslie	That depends on the teacher. If I have a good teacher they are very important. When I am stuck for ideas, need inspiration or have difficulties, I need them.	When I was not pleased with the teacher they were not important. When I have a teacher who really inspires me and gives me solutions, then every lesson is very important.	I'll have two years postgrad then private lessons. I think even when I finish I'll still have lessons, one a month or when I have something ready.
Morris	They are important. At the present moment I don't think I need weekly lessons. If the piece is new I could learn it myself and have a certain idea about it, then I would need some lessons.	Never I would say. You always or sometimes need to play to somebody and that is a good experience.	I think I'm ready to stop having lessons now. I need to study and learn the piece on my own. It it's not ready there is no point having a lesson. I think I could solve most problems myself, but it just takes time.

Committed learners consistently refer to the importance and value of piano lessons with only two (Carinya and Morris) envisaging the need ultimately to achieve independence

from a teacher. Of the post tertiary individuals, Kevin was the only post tertiary individual who was still having piano lessons. Shenna remarked on the number of years she had been "dependent on teachers", but had resolved to "look more into the music … instead of waiting for the teachers to tell me what to do".

5.1.2 Methods of practice and performance – the committed learners

Tables 5.1.9, 5.1.10 and 5.1.11 synthesise the committed learners' views on various aspects of practice and performance.

Table 5.1.9 Albert and Anne: practice and performance methods

Area probed	Albert	Anne
Approach to practice	Very bad. I have never been taught to practise and my patience is not good. I think that is because I don't have that much determination. I also do mental practise. I spend 20 minutes warming up prior to playing.	I get up early so I have the whole day. I have coffee before practise. I start with warm up exercises and write down what I have to do. I find it better when I am under stress. I do about six or seven hours a day.
Relationship to current and/or past teacher	*Question not asked.*	My current teacher has taught me how to practise, so very closely to her method.
Approach to piano performance	I think about music a lot.	We have performance deadlines so I try to get the piece ready a week or two before. I think the best way is to play to people. My Mum listens to them. I like to think about the music before a performance. People say I am a born performer. But I'm not virtuosic.
Relationship to current and/or past teacher	*Question not asked.*	*Question not asked*
Relationship between practise and performance	Very important. They are the same thing in different environments. You break things down in your practise. I do practise a lot as though I'm performing, which is wrong. I shouldn't.	Very different because with performance it is playing a piece with all your ideas whereas with practise I am more critical, often stop and start, think, go back and do that again.
Self-perception of own control of this relationship	It is probably the best way of doing it but because I don't have much patience I just want to be performing.	You amalgamate everything that you have done in your practise. Eventually you are looking for perfection. I often write down what I didn't get right or I tape myself.

Table 5.1.10 Carinya and Elizabeth: practice and performance methods

Area probed	Carinya	Elizabeth
Approach to practice	It is getting better – more methodical and organised. I try and work on things that don't work rather than just playing through them again and again. Sometimes if I am inspired I do seven hours a day. The next day maybe two or none. I'm trying to make it more balanced. Sleep is important and I am doing Yoga for the mind and body.	Ineffective. It is very time wasting because I don't work out what needs to be done. It is just playing things through. I do no physical warm up.
Relationship to current and/or past teacher	When studying with my last teacher I practised the way she told me. With my current teacher he doesn't tell you how to practise. He tells you what you are looking for, the end result, what you want to achieve. How to achieve it is for you to work out, not for him.	*Question not asked*
Approach to piano performance	Practice ultimately leads to performance. I try to know pieces from memory two weeks before the performance. I am quite expressive and a mixture of introvert and extrovert.	Quite vague at the moment. It used to be positive, quite confident. Not it is a bit like the weather here, grey.
Relationship to current and/or past teacher	I hope not. It used to. My first teacher moved a lot and I used to do that too. My latest teacher has told me I don't need to move around so much. I can't say that I am copying anyone.	Not really. My teachers have taught me to practise I suppose.
Relationship between practice and performance	One leads to the other, but they are different in that you practise by yourself. Personally I find it helps to have another person in the room – it becomes more difficult, I become more self-conscious.	It's a different mindset.
Self-perception of own control of this relationship	On the one hand you have to block off your audience but on the other hand you have to be aware of it, because you are performing to them.	I think it just happens naturally.

Table 5.1.11 Leslie and Morris: practice and performance methods

Area probed	Leslie	Morris
Approach to practice	In the past I was very lazy. Then I came here and I realised the level is much higher than I thought. I warm up and do technical work. If there are technical problems then I spend time practising certain passages and then I work on musical aspects. I go to the gym.	I think I just play. I haven't got any special fixed method. Sometimes if I can't manage a passage I think about what is wrong and how to solve the problem. Mostly it is trying to practise as a performance. I start with slow practise.
Relationship to current and/or past teacher	The teacher I have at the moment has helped me a lot. This year I have been very careful in the way I practise. Before I was not doing any work and just playing.	*Question not asked.*
Approach to piano performance	I love it. When I have a concert I'm really excited. I am not scared. It's communicating with the audience and that's what I try to do.	I take it very seriously. This is the most important thing. You have to be 100% prepared and ready to give something to the audience. You can't walk on unprepared.
Relationship to current and/or past teacher	No.	I think they are inseparable things because we are practising to perform and those things are related. I don't think I've followed any methods or schools of practice. But of course every teacher had an influence because they do.
Relationship between practice and performance	They are completely different things. When you practise you switch off from performing. You just do very boring work when you practise. When you perform you should not think of anything you have worked on, you should just play.	In performance you give everything that you have but I think it is also important to do the same whilst practising. I think the approach should be as similar as possible.
Self-perception of own control of this relationship	*Question not asked.*	*Question not asked.*

The practice methods described range from ineffective (Albert, Elizabeth), to moderately structured (Carinya, Morris) to highly structured (Anne). Students tend to follow whatever practice methodology is presented to them at the time which, in turn, links to envisaged performance outcomes. None of the students indicated that they had pursued a method which, over time, developed noticeably and as a result of specific actions. Some students view practice as performance in a closed environment, while others see the two as very different processes. Table 5.1.12 presents each student's goals and processes of goal setting.

Table 5.1.12 Committed learners' goals and goal setting processes

Name	Current goals	Personal responsibility for achieving goals	Experience in goal setting
Albert	To keep working in accompanying.	To keep working at it. *Do you set goals?* I don't really because there is always something to be working for, so you always have those goals.	*Question not asked*
Anne	To play some solo and some chamber music. I don't know, I will see where it gets me. I would like to present recitals. I have got my finals coming up and a few competitions so I'm working at them. Also chamber music and working hard really.	Set my time and date. I would then set a date a month or two before and do a dry run. I would set a plan and keep to that schedule.	Yes I think I have. Since being with my latest teacher I have always had and set goals.
Carinya	Not very specific really. To become a well-rounded musician, as opposed to a pianist. To learn lots of repertoire.	Just try and play different repertoire and organise chamber music which is difficult in this place. It's hard to find people. I am also going to try and think a lot about what I am doing here and what I'm doing on the piano. Also to try and do more research before I play.	I try not to set myself goals because some days I am inspired and some days I am not.
Elizabeth	I would like to play concertos.	I don't really know. I am just going to go through this course and see what chances come along and what happens.	Yes, I try to memorise things by a certain point in time. Generally I don't need them. I can work without them.
Leslie	I am interested in solo and chamber music. I would like to start my career here in London instead of going back to Greece. Teaching as well.	First is work. *Meaning practice?* Yes, that is most important. You have to be aware of how things work. You need to meet people, be professional, and keep in touch with the audience. Here they are very interested in contemporary music.	Yes. I suppose everyone does it. The problem is whether you stick to them.
Morris	To be number one in the world *(laughs)*. Realistically one has to teach because it is too difficult to earn money playing.	I have to be sure that I know everything about teaching and that I have something to offer students. Basically I have to know a lot of stuff.	Yes - I need goals to keep going. If I had to play the Brahms concerto I would have to do it. If I don't have any performances I am lazier of course.

Goals tend to be general rather than specific, externally rather than internally driven and only Carinya presents a self-diagnostic view of how to achieve her goals, although there is a tension between this acknowledgement and the less than clear statements regarding current goals as well as goal setting. Table 5.1.13 profiles the students' views on their strengths, limitations and progress in relation to piano performance.

Table 5.1.13 Committed learners perceived strengths, limitations and progress in

piano performance

Name	Identified strengths	Identified weaknesses	Perception of progress over the last year in practice and performance
Allan	Sight reading and learning pieces quickly.	I find I learn things quickly but the details often aren't there.	I have improved but it wouldn't seem that much because the pieces I am playing now aren't much more difficult than the ones I was playing 12 months ago. But the way I am playing is technically much better.
Anne	I think probably my performance. People say I perform very well. I feel the need to put my ideas across, it means a lot to me, and I think that definitely comes out.	My weakness is definitely my technique. I don't have big hands so I have to choose my pieces carefully. It also takes me longer to work at technique.	I think I practise more efficiently because I now designate specific practice time. In performance I'm a lot more confident because I have done more work and performances. Each year we do a bigger recital.
Carinya	Musicality, whatever that means. I can learn quite fast.	I'm still not very good at sight reading because I've not been taught properly. I've done ballet classes so I've learnt to sight read. The weakness is in the initial stage, actually reading pieces.	I think it has improved. I am more systematic in the way I learn repertoire. I go straight to the bit that I don't know or have problems with rather than start from the beginning. I think performance is getting better as I'm less scared.
Elizabeth	I don't know at the moment.	I don't know. My concentration, discipline [and] I suppose it would be the understanding of the music.	Good. *Performance?* Mediocre.
Leslie	I would say that it is very natural. My ideas and whatever I want to do is very convincing.	I don't have a very good technique. I don't have very good control of my fingers.	The last year I think I improved much more than in the last five years. *Why?* Because I have very good direction. *Is that from your teacher?* Yes and myself as well. Because I had clear direction and knew what I had to do, I did it and then felt better, saw that it worked and then practised more. *Performance?* I play more in public and I learn faster because I have a better technique. My hands feel better so I am more confident.
Morris	I have never thought about it. Technique and interpretation need to be equal and I think mine are.	Maybe my personality should be stronger. Maybe to understand the piece more profoundly and to read between the lines.	I am quite happy with it actually. I've had good progress. I have had many opportunities to perform which is important. If you are not on stage you don't know what it is all about.

Committed learners would appear to find weaknesses easier to identify than strengths and/or progress rates. Committed learners' perceptions of their level of achievement of independence as a pianist are summarised in Table 5.1.14.

Table 5.1.14 Committed learners' views on achieving musical independence

Name	Age or stage of achieving independence	Validity of view
Allan	I never will. Partly because I don't intend to.	I am not inclined to ever want to be a pianist. Maybe, I'll see what happens.
Anne	In the next few years. If I do postgrad and don't have any major distractions then I can really work at those weaknesses. I am 21 now so, maybe 28. I have a long time.	Yes and it depends on if I get the money and I have the teaching and the opportunity to keep stretching. I have a lot of potential left.
Carinya	You can never be self-contained. I think it is a lifelong journey. You can never stop learning. I think even when you are 60 you'll have something to learn.	I think I am going to need time. In 30 years time probably.
Elizabeth	Never. Ten years maybe.	I don't know, I suppose.
Leslie	Never. Because you are never satisfied.	You are satisfied but you always can play better and you get more mature and have different ideas. I don't know. That is a very hard question. Sometimes I am happy. The difficult thing is to be satisfied all the time.
Morris	This is a gradual process. I don't know how long it takes …. as soon as possible.	Yes I think so.

The concept of achieving independence from a teacher appears at best, vague and somewhat uncertain, with some indicating that they do not foresee ever achieving.

5.1.3 Post tertiary individuals: current activities

Table 5.1.15 summarizes career directions for the post tertiary individuals, institutional names omitted to protect anonymity.

Table 5.1.15 Music career directions: post tertiary individuals

Name	Current activities in music	Relevant factors or influences	Extent to which work profile shaped by experiences as a student
Colburn	Until recently I was involved with [a chamber music festival] and then for the last two years with [an orchestra]. I am now working in live theatre.	I began doing work experience for the festival which expanded to a full year term which then led to the orchestra position. The move into theatre represented a new opportunity.	To have a background into how musicians work has been invaluable, given that a lot of musicians are hopeless in managing their own affairs.
Delia	I am head of keyboard at [institution]. I still play concerts and record. Loads of teaching. I am the only full time staff member in piano, so it is huge.	I knew from a young age that I was going to teach and play. I just knew I was going to teach at the tertiary level, so that is what I set out to do.	*Question not asked.*
Iris	Predominantly teaching of piano and history, some performing, plus lots of examining.	I retired as a school teacher and was soon hired by [my current organisation] to be in charge of syllabi, examining, history and piano. I have always been active in the music field.	Everything I teach harkens back to what I learnt at University. When you get to the point of teaching or lecturing, you think back to your lecturers and teachers and decide if they were good or not.
Kevin	Piano teaching and accompanying.	I have recently completed studies and am in the pre-professional stage.	It is fairly similar and has grown that way.
Susie	I am half-time at the Conservatorium and the rest I spend pursuing solo performance.	All my endeavours went into solo performance till the age of 30. It is not possible to pursue performance to the exclusion of everything else if you want to eat so I pursued a teaching career as well.	For me my study was very relevant to what I did afterwards.
Shenna	Performing while I look for other paid work.	This is natural given I have recently completed full-time study.	*Question not asked.*

All interviewees except Colburn were active in the music field, and focussing on the piano, but not making a sustainable living from piano performance. Influential factors regarding their current employment activities tend to relate to each individual's passion. Table 5.1.16 summarizes interviewees' view(s) regarding the relationship between tertiary music training and music as a profession.

Table 5.1.16 Post tertiary individuals' views on tertiary training towards the music profession

Name	Relationship between tertiary training and the profession	Relevance of individual's study to current work	Ppreparation for music career on leaving tertiary study
Colburn	I think it was limited being sheltered in a regional area and not exposed to capital cities. You don't know what is happening and you weren't encouraged to find out.	Not relevant at all – it was performance based. I learnt administration by being in the job.	*Question not asked.*
Delia	I certainly try to prepare students to face the outside world to a much greater degree than I was. These days we have more accountability. We have to help students understand what their prospects are in the real world.	None of my teachers said anything about what I was going to do after school.	*Question not asked.*
Iris	Some of the great pianists, like Rachmaninoff, went through tertiary training. In turn they became lecturers so they must have learnt something. It is interrelated – you cannot perform unless you have got the background.	*Question not asked.*	Like most students I didn't know what I was going to do. You are prepared within the limits of your study area which for me was the practical side. I was not prepared in terms of administrative or interpersonal aspects.
Kevin	They are awkwardly dissimilar. In some ways tertiary institutions have brought professional music making into the public eye but it is unfortunate that you don't know what really needs to be done, to set yourself up outside the institution. I must admit a lot of it requires you initiating projects you would otherwise not be required to do..	The thing I have found very hard is how to launch yourself in the profession. It is something not taught and it is quite unusual to make something as practical as performing a managing issue.	Fair in terms of knowing what to do on stage, but bad in how to attract an audience or organise a concert.
Susie	I think it is very close. We are building a lot of bridges with existing professional organisations. This is working well at the moment.	It was very different when I went through to what is happening now.	I knew I needed more study. I had two more years full time piano study and then several more years of casual lessons.
Shenna	Completely different. Just because you do a degree does not mean you will become a professional and I find a lot of people have this unrealistic dream that they will become a concert musician and few turn out to be one.	For me it is more the teacher than the degree and having piano lessons was the most important thing.	*Question not asked.*

In the main, interviewees reflect a significant distinction between tertiary music preparation and the profession. Some sense was expressed that tertiary training has changed to some extent in terms of a greater awareness of the employment opportunities

for students in the current environment, although there still appears to be a focus on performance. Table 5.1.17 presents their *ideal world* training scenario for tertiary students.

Table 5.1.17 Post tertiary individuals' views on graduate opportunities and ideal tertiary training environment

Name	Opportunities for music graduates	Ideal training environment
Colburn	I would hate to be a music student now. I think there are very limited opportunities and it shows in the limited amount of work in orchestras etc. There are too many performance graduates.	It would depend on what they want to focus on. I think now you have to have a background in marketing, publicity and managing financial affairs. The training should be career oriented and based on what is available in the industry.
Delia	I only know in terms of this institution. I make sure my students understand that essentially their prospects in the performance field are nil. There are none. The skills they develop are applicable in other areas though, including accompanying, teaching etc.	First of all I would have lots of money. I would bring more visiting artists, have professionals address the students, enable students to practise 24 hours and not have to work, make it a four-year degree, and set up exchange programs.
Iris	Very limited. It depends on what the student wants to do. There is only one thing to fall back on and that is private teaching – there are millions of them.	I think you should identify the talented ones early on and insist they play as often as possible, giving a concert every day, making sure that they memorise. The others will be the has-beens of this world. I think universities should focus more on pedagogy for those that go into this area.
Kevin	It is quite hard and there are few opportunities in that graduate study can in some ways delay the obvious problem of making a career viable. Being a music student doesn't give you a very good indicator of what is actually required to be a professional.	Even if you pour a lot of money in, there is no guarantee of a top student. I guess in some ways you want people to have sound musicianship and technique. Whether they choose to pursue a career is up to them. Perhaps they are taught too much and need more time to practise and perform.
Susie	Virtually non existent. Performers make their opportunities or they don't happen. You make it happen yourself or it doesn't happen.	A high level performance training would be number one. A wide background of history, harmony, analysis etc is absolutely essential. Streaming is important for those who want to go into accompaniment, repetiteur or pedagogy.
Shenna	There are lots for music educators and private teachers. Orchestra work is good for top people. Performing careers are extremely difficult and very few have a realistic chance.	It is very difficult. It starts before tertiary and you need a solid training if you are to have a real chance. It is too late when you are 17 and go to university.

None of the interviewees regard a performance career as sustainable in the Australian environment. A consequence of this is that graduates need to fall back on the areas of

teaching, accompanying and/or other aspects. However the need for students to train in non-musical areas such as marketing and promotion is acknowledged as a basis for viable career paths and graduate opportunities which should be made obvious to students in music programs.

Iris felt that the talented performers should be segregated and that training those with little or no talent would mean a "waste of your time … other than to give them a little bit of self esteem". Kevin, on the other hand, felt that contemplating an area of music different to performance would be seen as "a major disappointment". Colburn's own movement away from music was because he "didn't enjoy it anymore … after being drilled for three years" and he argued that the reason for the frequency of graduates leaving the music profession is due to "the huge and really hard comedown" attendant upon the realization that there are very limited performance opportunities for graduates. His trajectory from music administration into theatre, given his view that "musicians are not as approachable, more introverted because of their instrument because they are used to being locked away for hours practising", led to his view that tertiary music training should be career oriented, because ultimately "the student has to be able to work in the marketplace". While Shenna was probably the most supportive of the need for high level solo performance training, she also identified a very concerning situation in that "if you are a good student the teachers tend to want to hold on to you [in order] to say he or she is my student and look at how brilliant he or she plays and I taught her".

5.2 Pedagogical records of one to one teaching: video analysis

The level-one time analysis for each session, supplied in full as part of Appendix O (O.1, O.3, and O.5) reveals the following time allocations in Figure 5.2.1.

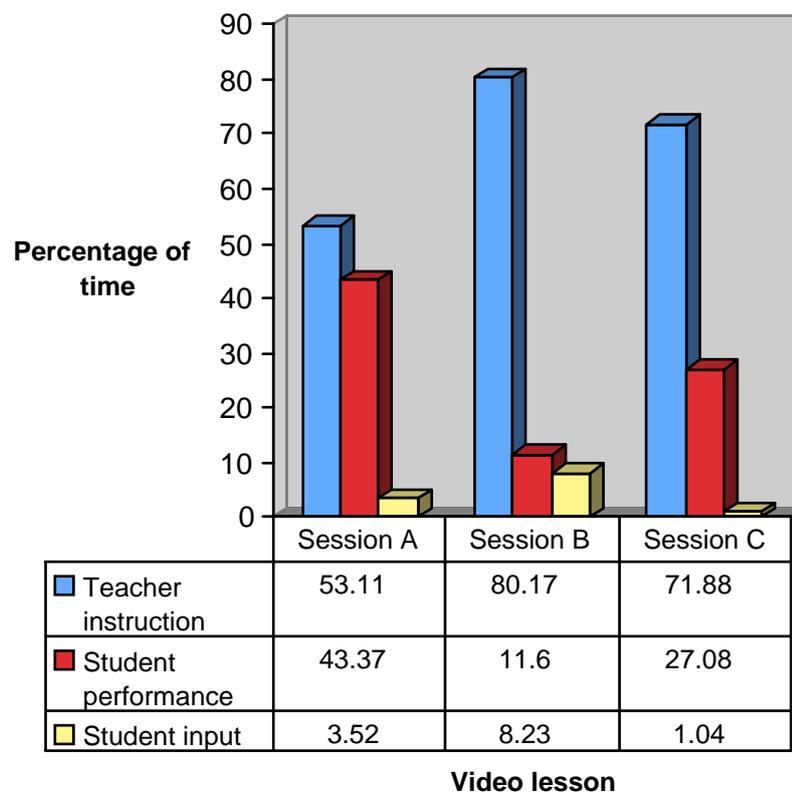|	Session A	Session B	Session C
▣ Teacher instruction	53.11	80.17	71.88
▣ Student performance	43.37	11.6	27.08
▣ Student input	3.52	8.23	1.04

Video lesson

Figure 5.2.1

Analysis of lesson inputs: one to one footage

Sessions A, B and C may be regarded as individual samples of one to one piano instruction. Table 5.2.1 presents the percentages of teacher instruction, student performance and student input across all three sessions.

Table 5.2.1 Averages of key lesson inputs: one to one lessons

Key lesson input	One to one lesson average
Teacher instruction	68.38%
Student performance	27.35%
Student input	4.26%

On average then, over two thirds of the lesson is devoted to teacher instruction. Student performance, largely following that instruction accounts for another 27 per cent. Student input, which includes responses to questions, largely monosyllabic, accounts for only four per cent.

Analysis of the language applied in the three sessions was designed to ascertain the nature and extent of learning transactions and teaching acts. An exemplar extract from the transcript and level two analysis of session A is provided in Table 5.2.2. The full transcript and analyses of each session is provided in Appendix O (O.2, O.4, O.6).

Table 5.2.2 Second level analysis – Session A (extract)

Teacher dialogue and action	Teaching act	Student dialogue and action	Student role	Observation(s)/comment(s)	
				Student learning	**Teaching act**
Thank you. *I'm really impressed with how comfortably you play this very difficult music.*	Statement of gratitude Positive evaluation				
I am right that you are feeling comfortable physically when you play these eight pieces aren't you?	Request for acquiescence		Acquiescence		
		Ummm hmmm			
Good	Approval of acquiescence			Wordless acquiescence appears to be acceptable.	Level of comfort is assumed. No probing of degree of comfort.
Alright, now I'm sure that you know the story behind this piece. *You know about the masked ball and so on?*	Assumption of repertoire knowledge Request for acquiescence				
		Well I know that Schumann wrote this one, it's like a Carnival.	Provision of off-track information		
Aahh haaahh	Undifferentiated acceptance of off-track statement				
		Everybody dances	Provision of off-track information		
Right, right.	Acknowledgement of off-track statement			Teacher appears only vaguely interested in information provided.	No correction of tangential statements. No acknowledgement student's input towards piece at hand. No use as strategy to refocus.

Table 5.2.2 Second level analysis – Session A (extract) (continued)

Teacher dialogue and action	Teaching act	Student dialogue and action	Student role	Observation(s)/comment(s)	
				Student learning	**Teaching act**
And each one of these pieces I think either represents a different person at the ball or a different scene at the ball.	Provision of information				
And the very opening I think is an invitation for someone to dance.	Provision of information				
Ok?	Request for acquiescence				
And there's a kind of question at the end	Provision of information				
'Please dance with me, oh please dance with me' [plays and talks/sings]	Performance modelling				
So it has that questioning quality about it.	Provision of information				
I found yours a little bit dry because you didn't use any pedal.	Negative evaluation				
I would recommend that first of all you put the pedal down before you begin	Technical advice				
so we have a good resonance sound [plays note] *on the introduction.*	Application of technical advice			Teacher has diagnosed performance flaws and shaping will be required.	Provision of a] repertoire information, b] musical models, c] evaluation, and d] advice. No orchestrated opportunity for student response or subsequent interaction.

Table 5.2.2 Second level analysis – Session A (extract) (continued)

Teacher dialogue and action	Teaching act	Student dialogue and action	Student role	Observation(s)/comment(s)	
				Student learning	Teaching act
Now can you make this sound as smooth as possible?	Performance directive				
Da da da, 'please dance with me', 'yes', or 'I'll dance with you'. [plays and talks/sings]	Performance modelling				
Let's try it.	Inclusive invitation				
		[plays fragment]	Attempted imitation of performance model		
[Teacher interrupts] *Yes, it seems like kind of a hurry for an invitation*	Implied reprimand				
[Sings and plays] *Da, da da….*	Performance modelling				
Let's try.	Inclusive invitation				
[Teacher sings/verbalises over student playing]	Performance interruption and vocal shaping	[plays fragment]	Attempted imitation of performance model		
[Teacher interrupts] *Ya. It may be softer...*	Implied reprimand				
He's marked it piano.	Provision of information				
Instead of the same as this [sings and plays]	Performance modelling				
In fact your teacher's written in soft.	Implied reprimand				
[plays fragment]	Demonstration of performance model				
Ok.	Direction				
		[plays fragment]	Attempted imitation of performance model		
[Teacher interrupts] *Shhhh!*	Reprimand			Student learns importance of close attention to teacher model in order to attain approval.	Provision of definitive performance shaping. No orchestrated opportunity for student response or subsequent interaction.

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Table 5.2.2 Second level analysis – Session A (extract) (continued)

Teacher dialogue and action	Teaching act	Student dialogue and action	Student role	Observation(s)/comment(s)	
				Student learning	Teaching act
Then, after she has accepted the invitation, then they do the dance.	Provision of information				
Let's try.	Inclusive invitation				
What kind of dance is it?	Request for information				
		This is a polonaise.	Provision of incorrect information		
I think [plays] *that this is actually a waltz*	Performance modelling				
		Ok	Acknowledgement		
[plays and vocalises waltz pattern] *Ummm bah bah etc.*	Performance modelling				
So we're very light on the second and third beats	Performance directive				
Let's try it.	Inclusive invitation				
[plays and sings passage] *da da da etc*	Performance modelling				
		[plays fragment]	Attempted imitation of performance model	Imitation of teacher model is expected.	Implicit ideal model of performance and expectation that student will follow. No checking of understanding of waltz form.

Table 5.2.2 evidences the extent of teacher talk in the lesson. In this particular extract, the student is afforded little opportunity either to engage with the teacher or discuss the rationale for various interpretive decisions. It is evident that the teacher is intent on interpreting the work, requiring that the student replicate the directions given, and creating a situation where the student follows not leads.

At the second level of analysis, the various teaching acts and student roles defined were quantified in terms of the broad types of activities, including lesson mechanics, evaluation, advice etc. Figures 5.2.2, 5.2.3 and 5.2.4 analyse session.

	Teacher %	Student %
Lesson mechanics	36.58	7.72
Diagnostics	2.01	1.34
Advice	1.34	0
Evaluation	18.12	0
Perf./ Modelling	17.45	15.44
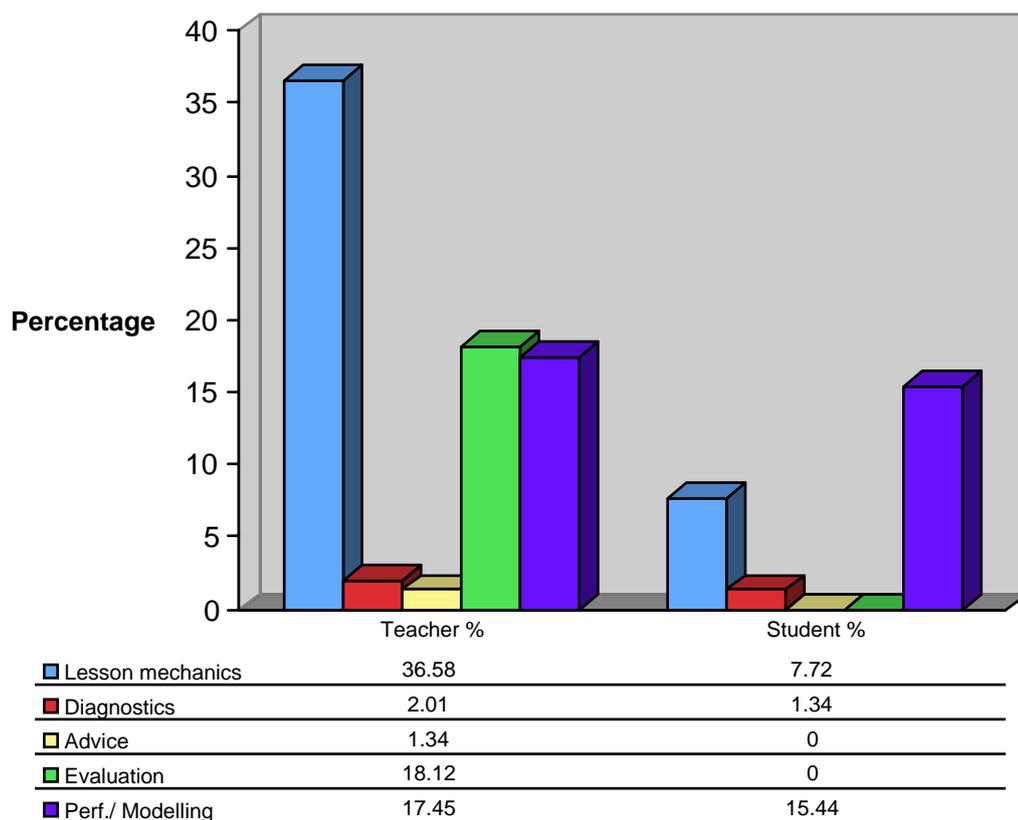
Figure 5.2.2

Lesson profile: one to one pedagogy (Session A)

	Teacher %	Student %
■ Lesson mechanics	60.25	13.66
■ Diagnostics	3.73	2.48
□ Advice	0	0
■ Evaluation	6.21	0
■ Perf./ Modelling	7.45	6.21
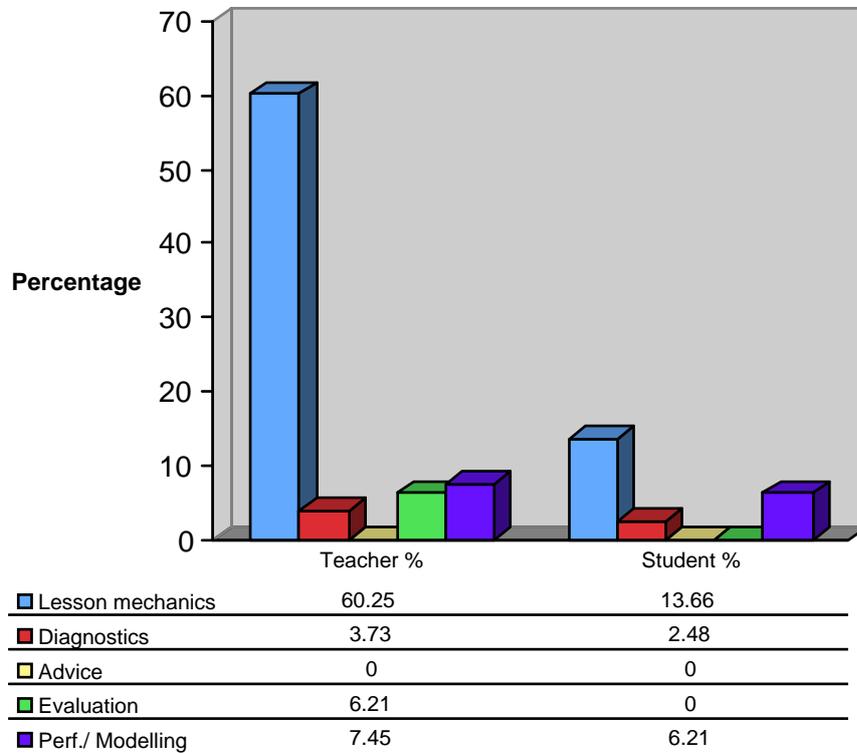
Figure 5.2.3

Lesson profile: one to one pedagogy (Session B)

	Teacher %	Student %
■ Lesson mechanics	44.63	2.82
■ Diagnostics	2.82	0
□ Advice	8.47	0.56
■ Evaluation	0.56	0
■ Perf./ Modelling	24.86	15.25

Figure 5.2.4

Lesson profile: one to one pedagogy (Session C)

In order to offer a further synthesis of the various lesson activities, Table 5.2.3 below

presents an overview of the three sampled sessions of footage.

Table 5.2.3 Overview of lesson interaction: sampled one to one sessions

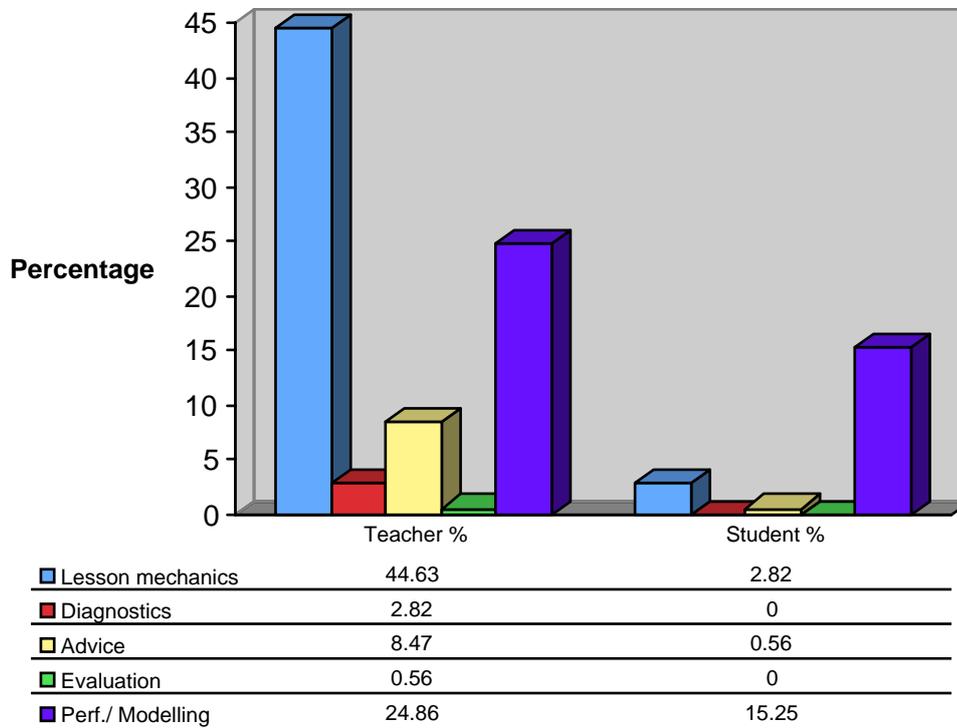| Lesson Activity	Teacher			Student		
	A (%)	B (%)	C (%)	A (%)	B (%)	C (%)
Mechanics	36.58	60.25	44.63	7.72	13.66	2.82
Diagnostics	2.01	3.73	2.82	1.34	2.48	0
Advice	1.34	0	8.47	0	0	0.56
Evaluation	18.12	6.21	0.56	0	0	0
Performance/Modelling	17.45	7.45	24.86	15.44	6.21	15.25

A common pattern emerges in each lesson, in that lesson mechanics dominate. While performance modelling is the next highest activity, less consistency is observed across the sessions. Apart from performance students' highest participation is in the area of lesson mechanics while their involvement is minimal in critical areas such as diagnostics or evaluation. On the basis of these data, the role of the teacher in the one to one lesson may be likened to that of the puppeteer who controls the behavioural and musical strings of the student/marionette.

5.3 Exploring group teaching strategies

Table 5.3.1 presents the personal profile of teachers who have experience of group teaching strategies.

Table 5.3.1 Personal details: respondents to group teaching questionnaire

Pseudonym	Nicole	Hilda	Rachel	Indiana	Joseph
Gender	Female	Female	Female	Male	Male
Age	40+	30-40	40+	40+	40+
No. years teaching piano at tertiary level	35	11	23	25	40
No. years teaching piano outside tertiary level	0	18	5	5	2

It is noteworthy that all respondents were of mature age, with considerable experience teaching at the tertiary level, while the range of experience of teaching outside the tertiary level ranged from nil to eighteen years. Table 5.3.2 provides a profile of these respondents' own tertiary studies in piano.

Table 5.3.2 Profile of tertiary studies in piano

Level	Detail	Nicole	Hilda	Rachel	Indiana	Joseph
Undergrad. study	**No. years study**	4	4	2.5 plus 3 summers	4	4
	Format of lessons	One to one only	One to one only	One to one only	One to one only	One to one only
	Lesson duration & frequency: all years	Weekly one-hour lesson	Weekly one-hour lesson	Weekly one-hour lesson	Weekly one-hour lesson	Weekly one-hour lesson
Graduate study	**No. years study**	7	4	3.5 plus 6 summers	4	3
	Format of lessons	Individual lessons with follow-up group lesson	Individual lessons with follow-up group lesson	Masters: individual only except one summer of group sessions Doctorate: group only	Masters: individual and group Doctorate: group only	Masters: group only Doctorate: individual lesson only
	Lesson duration & frequency	Weekly one-hour individual lesson plus frequent group lesson (Masters) or master class (Doctorate)	One-hour private lesson each week, two-hour studio class each week	Masters: individual one-hour per week, group two-hour per week (three people). Doctorate: 2-3 hours per week for 4-6 people	Masters: individual one-hour per week, group two-hour every other month. Doctorate: 3.5 hour weekly group lesson.	Masters: weekly two-hour group lesson for four people. Doctorate: weekly one-hour individual lesson

Despite the age range and geographical origin of respondents, there is a strong vein of common pedagogical experience, particularly at the undergraduate level. All respondents had engaged in group tuition at the graduate level although, in different scenarios, some experiencing weekly group classes while others less frequently. Table 5.3.3 profiles each pedagogue's experiences and recollections of group piano teaching at the tertiary level.

Table 5.3.3 Pedagogues' recalled student experiences of group teaching

Name	Perception of reason why no group tuition as undergraduate	Typical content and format of lessons at graduate level	Perceived advantages	Perceived disadvantages
Nicole	Don't know.	Observation and auditing of other students' performances; performances myself for teacher evaluation.	• Expand knowledge of repertoire • Observe teaching techniques • When not on 'hot seat' as performer, even more perceptive to concepts presented to classmates • Better preparation for group lesson because of peer pressure • Transfer of concepts to one's own repertoire (of those taught to classmates).	None
Hilda	Too bad my undergrad institution didn't have group classes – excellent for performance issues	We would all play for each other and it was a second intensive lesson during the week. The teacher would work with each student 20-30 minutes.	• Playing in front of others • Trying the hall • Hearing other repertoire and observing how it was taught	You were made to get up and play, even if you felt you weren't ready
Rachel	The teachers taught privately except for the one semester of group lessons in Masters study and DMA study in group pedagogy	Played to each other, but also incorporate movement, sight reading, accompaniments on 2nd piano, or experimental approaches to learning. Also explored teaching strategies and communication skills.	• Cooperative learning skills • Lots of performance practice • Hearing lots of repertoire and how to teach it • Appreciation of different learning styles and individual strengths • Opportunities for functional skills (improvisation, sight-reading) • Leadership development • Close bonding with other students	Not many, though there was the possibility of manipulation by the teacher (though this could also occur in one on one lessons)
Indiana	None of the teachers offered it. Institutional structure encouraged individual instruction.	A lot of group discussion of our performances. The groups were generally of 3 or 4 students. Group technical drill such as round robin scales, arpeggios etc. We often doubled a melody or counter melody or bass line at the other piano.	• I could gauge my progress relative to others • Beneficial socialisation and social structures • Communication enhanced, several points of view available • Technical/musical problems, solutions more easily clarified • Individual personalities and qualities can be highlighted • Criticism always seemed helpful rather than critical and negative	Even with the longer lessons for groups the time runs out quickly, but then that is true for individual lessons too. It is possible to "dodge" responsibility, but not for very long.
Joseph	Was involved in group lessons at Master's level.	Technique individually and in teams, critical listening, interacting with others, constantly playing before others, going beyond repertoire with attention to reading, chord patterns, harmonizing folk and popular tunes, transposing, reading.	See above – they were all advantages	None, I loved it.

None of the respondents presented pedagogical evidence as the basis for the absence of group tuition at the undergraduate level, which may indicate that individual instruction was perceived as the normal method of tuition. In terms of the format and content of group sessions, each of the respondents referred to a focus on performance for the purposes of feedback, auditing or for developing performance experience. The major advantages of group teaching identified by respondents include the following:

- Expanded repertoire knowledge;

- Enhanced opportunities for critical observation of performance and ensemble work;

- Peer support, interaction and competition;

- Opportunities to develop leadership, teamwork, communication and critical assessment skills; and

- Additional performance and feedback opportunities.

This group also identified the format, content and perceived advantages and disadvantages of individual tuition experienced (Table 5.3.4).

Table 5.3.4 Pedagogues' recalled student experiences of individual teaching

Undergraduate lessons: typical content and format	Hilda	Rachel	Indiana	Joseph
	Worked on one piece a lesson and technique.	Technique (Pischna, scales, arpeggios). Repertoire coaching.	Technique: scales, exercises, arpeggios. Repertoire and memory work.	Technical work, repertoire from various eras.
Graduate lessons: typical content and format	Same as undergrad. Bit more sight reading.	Masters: mainly coaching repertoire, but with considerable technical content.	Same as for undergraduate.	Similar to undergraduate study.
Perceived advantages	Working one on one, listening to what the teacher said and played, working on perfecting each phrase.	I had some wonderful teachers who motivated and inspired.	Opportunity to ask questions and hear stories from my teachers personal experience. Individualised attention to my own technical and musical needs.	Excellent teaching, focussed instruction, rapport with teacher.
Perceived disadvantages	Depended on the teacher – if I didn't like the person too much, I was stuck for an hour.	I would have benefited from more sight-reading and functional skills training, learning better how to support (& be supported by) peers in a non-competitive way.	Not much interaction with other students. Not perceiving whether my peers had similar or different difficulties from me. Not comparing my rate of progress to that of my peers.	No interaction with other students, no attention to musicianship skills (reading, piano ensemble study and performance).

*Nicole omitted these questions

The standard format of one to one learning appears to be the study of technique and repertoire at both undergraduate and graduate levels. Advantages identified relate to the personal attention in lessons, and/or the development of a relationship with the pedagogue. Each pedagogue's *modus operandi* in terms of piano pedagogy at the tertiary level is summarized in Table 5.3.5.

Table 5.3.5 Pedagogues' *modus operandi* at the tertiary level

Name	Breakdown and balance of pedagogy	Rationale and/or influences on choice of pedagogical delivery
Nicole	*Rotating three-week cycle:* Week 1 – one hour individual lesson Week 2 – one hour individual lesson Week 3 – two hour group lesson (group of 3 students)	Yes, for the reasons listed in [Table5.3.3 – see advantages and disadvantages].
Hilda	*Each week:* one hour of individual tuition and one hour group tuition (two hours total)	Music school policy.
Rachel	Weekly individual lesson (30-60 minutes) plus regular performance classes.	I had very few performance students (3-4) and schedules made group lessons impossible.
Indiana	*Each week:* one hour of individual tuition and one hour group tuition (two hours total)	Yes, because of institutional scheduling constraints. I would prefer to have two hour group lessons, but it is extremely difficult to schedule them.
Joseph	Students have individual lessons but are strongly encouraged to take Advanced Keyboard Skills in a class [which] rounds out the typical private lesson (repertoire and technique) by addressing piano skills such as reading, transposing, harmonising, improvising, playing in teams etc.	Yes – beneficial to becoming a 'well-rounded' keyboard musician.

It appears that school or institutional policy dictates to some extent the choice of pedagogical delivery. Approaches to both group and one to one learning are summarized in Tables 5.3.6, 5.3.7 and 5.3.8.

Table 5.3.6 Analysis of current group teaching methods - Nicole

No. of students	Student sample	Frequency, duration	Format of lessons	Content of lessons	Teaching strategies	Pedagogical goal(s)
Three	Combination of graduate and undergraduate	Two hours every third week	No prescribed format	Repertoire only	Some demonstration - teacher alone generally, make evaluations	To enhance students' critical analysis of performance.
Eighteen	All university levels	Two hours per week	Performance	Both teacher and student critiques	No demonstration; all discussion, interaction, evaluation	To enhance students' critical analysis of performance.
Varies	All new students to my class, meets for one academic year	Half hour per week	No prescribed format	Technique, how to practise, memory, analysis of scores etc.	Teacher presentations, students performance of various techniques	To achieve the means to produce one's best performance.

Table 5.3.7 Analysis of current group teaching methods – Hilda

No. of students	Six
Student sample	All undergraduates – different levels
Frequency & duration	I hour weekly
Format of lessons	15-20 minutes technique, the rest on repertoire
Content of lessons	• They discuss each other's playing. • The write critiques for each other. • They are expected to discuss works and composers. • We record on DAT the performances and by their next lesson they bring in a written, detailed evaluation. • We video tape classes and they watch on their own for physical habits. • They perform duets.
Teaching strategies	• Mostly discussing good/what could be better. • Working until the necessary change occurs.
Pedagogical goal(s)	To enhance students' critical analysis of performance – absolutely, and it is always good for me to hear students in the performance space itself because the sound is different from the studio.

Table 5.3.8 Analysis of current group teaching methods - Indiana

No. of students	Student sample	Frequency, duration	Format of lessons	Content of lessons	Teaching strategies	Pedagogical goal(s)
Three	2 Doctoral level and 1 Masters level	1 hour weekly	Repertoire playing and discussion	Emphasis is on interpretation of the repertoire with incidental attention to technical problems and memorisation	Leadership floats from student to student and occasionally to the teacher	Improve performance skill, sensitivity, technical skills, critical thinking.
Four	All undergraduates – two fourth year, one third year, one second year	1 hour weekly	10-15 minutes technique, occasionally 5-10 minutes on improvisation. Remainder performing repertoire and discussion and reading efficiency	• Repertoire • Performance issues • Memorisation • Improvisation • Reading skill	Leadership floats from student to student and occasionally to the teacher	Improve performance skill, sensitivity, technical skills, critical thinking.

Approach(es) to group teaching reflect different scenarios, albeit involving heterogeneous groupings of students. Nicole works in three formats: large groups with a performance focus, the new student group (number unspecified) with an emphasis on general principles, and groups of three with a focus on repertoire thus separating the

study of the piano into three distinct areas. Hilda caters for undergraduates only, with the format and content of sessions defined and structured in terms of a number of specific practice-based, verbal and written tasks. Indiana works with groups at both graduate and undergraduate levels, placing considerable emphasis on the student's contribution to sessions and their need to display leadership, pedagogic and diagnostic qualities.

Each pedagogue's approach and objectives within the one to one domain is summarised in Table 5.3.9.

Table 5.3.9 One to one methodologies defined

Name	Standard format, content and objectives	Pedagogical goals or strategies
Nicole	No standard format	Listening acuity, musical understanding, and the technical skills to convey the student's intentions
Hilda	Working on various pieces incorporating various styles, technique. Objectives – to get the students to LISTEN and make changes while at the lesson.	Practice steps vital to a solid weeks' worth of practice. Student make decisions where appropriate. Student learns proper technique without strain or tension
Rachel	Whatever the student needed – mainly repertoire coaching, preparation for recitals, strategies for memorizing etc.	I want students to play intelligently and musically, to perform with confidence, and to enjoy and be fulfilled by studying music.
Indiana	**Format**: 1 hour weekly **Content**: Technique, improvisation, repertoire, performance, memorisation, music reading. **Objectives**: Achievement in performing, with style and individuality. Developing comprehensive skills i.e. reading, improvising, transposing.	• Foster a climate conducive to creativity • Allow students opportunities to make decisions for themselves • Give positive feedback on matters of style • Provide many suggestions and options for technique, memorizing, fingering etc.
Joseph	Hear repertoire, make suggestions, comment etc for future lessons. I seriously doubt if applied teachers think about "objectives".	Designing a well rounded program of repertoire studies and same for technical development.

Data suggest that the format of the lesson relies on teacher leadership and is potentially dictated by the student's preparation for and achievement within the learning environment. Respondents' views on the advantages and disadvantages of both group and one to one pedagogy in the current tertiary context are summarised in Table 5.3.10.

Table 5.3.10 Advantages and disadvantages of group and one to one pedagogies in the tertiary context

Name	Group learning - advantages	Group learning - disadvantages	One to one – advantages	One to one - disadvantages
Nicole	• Expand knowledge of repertoire • Observe teaching techniques • When not on 'hot seat' as performer, even more perceptive to concepts presented to classmates • Better preparation for group lesson because of peer pressure • Transfer of concepts to one's own repertoire (of those taught to classmates).	None	Countless, precisely because they receive individualised attention	None
Hilda	• Interaction • Students hear other repertoire • Interesting as a teacher to say what I want instead of playing the piece as I would do a lot of in a private lesson	None	This one on one work is vital for advanced pianists to hone in on all musical and technical skills	None
Rachel	• Cooperative learning skills • Lots of performance practice • Hearing lots of repertoire and how to teach it • Appreciation of different learning styles and individual strengths • Opportunities for functional skills (improvisation, sightreading) • Leadership development • Close bonding with other students	Main problem is schedule conflicts. Also, students are often wary of group lessons. And sometimes it is difficult to address specific needs and details in a group.	Ease of scheduling, individual attention to detail, close personal relationship of instruction.	I'd like students to hear each other more, play for each other more, and benefit from the same ideas transferred to different repertoire.

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Table 5.3.10 Advantages and disadvantages of group and one to one pedagogies in the tertiary context (continued)

Name	Group learning - advantages	Group learning - disadvantages	One to one – advantages	One to one - disadvantages
Indiana	• Exposure to other group members' repertoire, technical strengths and weaknesses, reading abilities, sensitivities, questions, ways of thinking and speaking, priorities, ways of ordering and organizing knowledge. • Witnessing how the teacher works with the other group members on similar problems. • Opportunity to perform for others, and to experience opportunities for leadership within group activities.	There are no major disadvantages. It is often difficult to schedule them in a university setting, and to schedule a two-hour group lesson is often impossible due to the many conflicts between individual student schedules at most hours of the day.	• Developing a personal and/or professional relationship with the teacher • Opportunity for an apprenticeship type of relationship with the teacher • Individualised attention to all aspects of the student's progress • Student is free to ask any question she/he would like	Lack of awareness and exposure to other students' repertoire, interpretations, technique strengths and weaknesses, reading abilities, sensitivities, questions, ways of thinking and speaking, priorities, ways of ordering and organising knowledge. Performing experience before others is very limited.
Joseph	• Excitement of working with (and making discoveries with) others • No. of pairs of ears to give feedback • Constant playing before others • Constant involvement (even when not playing) • Opportunities for ensemble work	None	• Preparation for recitals • Developing close relationship with teacher • Preparation for juries • Individual attention	Not enough time to devote into total keyboard musicianship – seeing to it that the student reads well, improves steadily in this area, learns partnership skills (ensemble, chamber music), creative aspects are neglected (arranging, composing), other skills needing attention: harmonisation, transposition, improvising, analysing.

The number and range of advantages perceived in relation to group learning environments exceeds those of the one to one format which tend to be focussed on the student receiving additional attention, or the opportunity to develop a relationship with the pedagogue. Similarly few or no disadvantages are identified with the one to one model while procedural disadvantages are seen in relation to group teaching. Views regarding the utilisation of group learning models at the tertiary level are summarised in Table 5.3.11.

Table 5.3.11 Models of pedagogy adopted within the tertiary context

Name	Use of group teaching	Essential differences: group and one to one	'Ideal world' teaching scenario
Nicole	Very rare	As described earlier	I have found my combination of individual and group teaching to be very effective – as do my students – for the reasons already listed in this document
Hilda	In our university music department – quite well. Studio classes are the first step before a student plays in a noon student recital hour which is a weekly event, and for all music majors. So, students do get ample performance opportunities.	Students are very aware of others listening and critiquing them. Group classes are invaluable for learning how to perform and communication with an audience. Private lessons are invaluable for learning every detail, however small.	Private and studio classes. Additional time for sight reading, duet playing, score reading… Class piano for piano majors in this regard is most helpful. I taught a piano class for piano majors which I was head of the program at […]. Students learned skills they don't get in a private lesson.
Rachel	It is hardly used at all.	**Individual** – more focus on teacher as model and authority – less opportunity for individual expression of creativity and leadership by students. **Group** – students participate in teaching each other and learn from observing each other in the lesson.	Group lessons would be great if teachers could work with it effectively and students were available for scheduling. A combination of group and private might be a good compromise for many.
Indiana	Other than the master classes, performance classes, studio classes, which are prevalent, small group teaching in most places is very under-utilized. Some teacher require observation of lessons, but this is not really group instruction since the observer is not involved equally in the instruction.	Group lessons do not lend themselves to the highly authoritarian, one-correct-way type of instruction that has been traditional in individual instruction. Group instruction forces a change in teacher attitude and posture towards participatory leadership and recognition of differences in learning between individuals. Group instruction movements have influenced individual instruction towards these procedures for the better.	Small group instruction (no more than four in a group) should be the principal component. Occasional, not weekly, individual lessons may be scheduled when needed (not longer than 30 minutes in most cases) for special challenges and needs or projects that cannot reasonably be handled in the group lessons. Of course, the teachers door should always be "open" for questions, advising etc.
Joseph	Not enough, inadequate.	Private teachers do not know how to make a group work; they resist change and feel group teaching dilutes serious study.	A combination of individual study and group study, with the group work being taught by a specialist.

Only one respondent believes that group learning is utilised well in the tertiary environment. By contrast, in terms of an ideal world scenario, each respondent argues the necessity for group learning, in fact Rachel and Indiana argue that group work should be the principal learning model for tertiary students.

5.4 Emerging pedagogical principles

As a result of an indepth investigation of critical perceptions of pedagogy (interviews), learning transactions and interactions (video footage analysis) and perceptions of group teaching (questionnaires), the following summary can now be made in relation to existing models of piano pedagogy:

- One to one tuition remains the dominant form of practice in the current environment;

- A range of perceptions exist regarding one to one, master class and group models;

- One to one teaching is controlled by the teacher who acts as the puppeteer or guru figure with students involved minimally in several critical areas;

- Student and indeed pedagogue use of and exposure to other models of teaching is minimal to date, with master classes the most frequently referred to format of alternative pedagogy;

- Practitioners of group teaching argue the significant advantages for those involved, particularly in terms of developing a range of critical areas relevant to life-long learning.

The phase one methodology clearly proposes the need for the development and trial of an alternative methodology for the teaching of piano at tertiary level. The potentially controlled nature of the one to one environment, in addition to the potential benefits of alternative models and approaches, supports the rationale for the exploration of an alternative method of teaching and learning. It is also clear that within the Australian context in particular, an exploration of the group teaching of advanced students is both timely and relevant, given both the lack of existence of such projects and/or appropriate research evidence that justifies the dominance of one to one teaching.

Chapter 6

PHASE 2: MODEL DEVELOPMENT AND

IMPLEMENTATION TRIALS: PHASE TWO

6.1 Directions from phase one

Consistent with both the literature review and with the data explored in phase one, it was clear that there was a demonstrated opportunity to develop a group teaching model, given the limitations inherent to the one to one approach along with the proposed benefits of group methods and subsequent opportunity for:

- increased levels of interaction and critical analysis;
- a holistic learning environment;
- constructive peer competition and interaction;
- more varied activities; and
- exposure to additional oral and aural experiences.

Phase two therefore involved the design and implementation of a small group teaching methodology, over a four-year period.

6.2 Structure and design: Trial A

Table 6.2.1 examines each of the documented benefits of group teaching (as identified above in section 6.1) in terms of implementation requirements, critical foci, potential constraints and other relevant considerations, with the implications and decisions for a group approach in column five.

Table 6.2.1 Structuring a group model

Perceived benefits	Implementation requirements	Critical foci	Potential constraints and other relevant considerations	Implications and decisions
Opportunity for increased levels of interaction and critical analysis	Group environment	Small group which is pedagogically manageable and which encompasses a range of learning experiences	Number of students *vis à vis* access to equipment	3-5 students
	Critical framework	Opportunity for students to engage regularly in self and peer evaluation	Students' ability and willingness to engage in self and peer reflection/analysis	Structuring of critical analysis processes
Potential for a holistic learning environment	A variety of learning experiences in a climate of group acceptance	Development of technique, musicality, interpretation and critical skills with a global application and emphasis on multi-skilling	Level of students in group, goals of group members, setting of appropriate tasks and activities	Heterogeneous mix of students with set curriculum with room for own choice work
Constructive peer competition and interaction	Interactive group environment	Grouping of students to promote healthy, insightful and rewarding competition and interaction	Number of students to allow adequate exchange of performance and group work	3-5 students
	Facilitation of critical discussion between members	Interactive pedagogy which promotes peer interaction and peer teaching	Students' ability to engage in interactive processes towards constructive outcomes	Structuring and monitoring of peer interaction
Opportunity for more varied activities	Introduction of additional tasks and group work activities to promote diversity	Specified tasks requiring critical analysis, peer collaboration and goal setting and which develop extra-musical skills	Time constraints and relation of piano studies to overall study program	Structured tasks and activities which develop skills in specific areas
Exposure to additional oral and aural experiences	Group performance and feedback environment	Regular performances and interaction processes for the purposes of enhancing student experiences of performance	Student level and prior learning format experiences	Students to engage in a number of practical presentations
	Complementary curriculum	Students to engage in in-depth analysis, comparison and interpretation of all student presentations of work studied	Workload to provide room for adequate group discussion and interpretation	Students to study set work across year time frame

An analysis of Table 6.2.1, pairing the perceived benefits of group teaching with the related implications and decisions, presented the following scenario for a trial model (Table 6.2.2).

Table 6.2.2 Perceived benefits towards implications and decisions

Perceived benefits	Implications and decisions
Opportunity for increased levels of interaction and critical analysis	• 3-5 students • Structuring of critical analysis processes
Potential for a holistic learning environment	Heterogeneous mix of students with commonality of materials studied with room for own choice work
Constructive peer competition and interaction	• 3-5 students • Structuring and monitoring of peer interaction
Opportunity for more varied activities	Structured tasks and activities which develop skills in specific areas
Exposure to additional oral and aural experiences	• Students to engage in a number of practical presentations • Students to study set work across year time frame

Given the implications and decisions established in Table 6.2.1 and 6.2.2, the next step in the developmental process was to identify an appropriate curriculum for the group model, within the overall framework for learning within the tertiary music environment. Figure 6.2.1 below presents the areas of musical training that would potentially constitute the holistic learning universe for a tertiary music student.
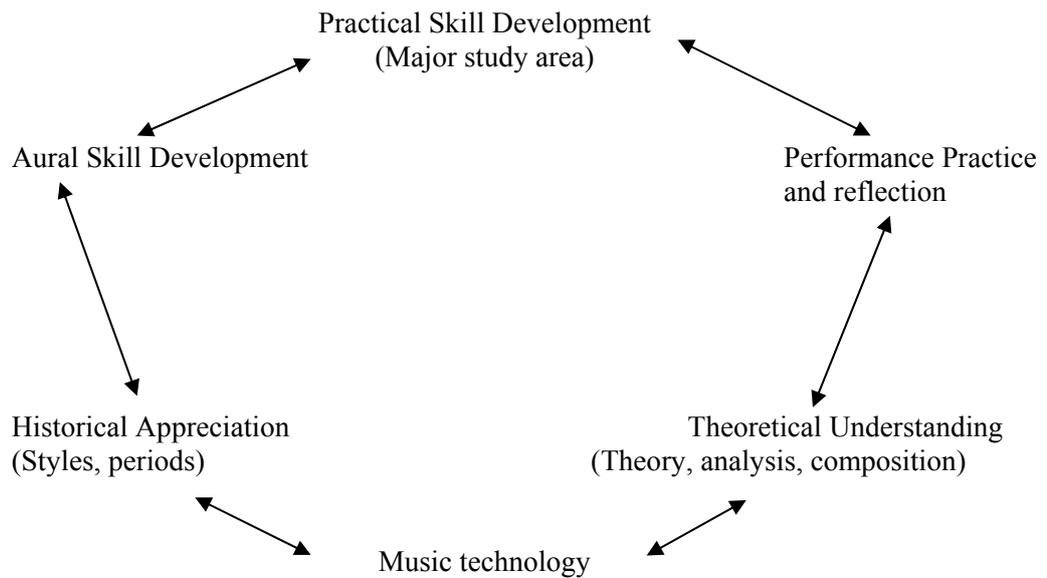
Figure 6.2.1

Holistic Learning Universe

Figure 6.2.1 presents a number of areas that are both isolated components but which are inter-related in content and which would feed into a holistic learning universe. While not exhaustive in terms of potential learning areas, Figure 6.2.1 serves to encapsulate the concept of integrated learning. The next step was to identify which areas were covered specifically in subjects that students would undertake as part of their tertiary studies. In the target music curriculum, students had weekly classes in Aural, Performance practice/analysis, History, Theory and Analysis, Orchestration, Composition, and Music Technology. The primary driver of the trial model was therefore performance practice, specifically in the area of traditional piano, given other major areas i.e., jazz and contemporary were taken by additional academic staff. The work undertaken in the group program will also feed into the area of performance

practice. This is the area in which students are both exposed to and participate in the processes of performance preparation, delivery and reflection.

6.3 Sampling and group structure: Trial A

Given that Trial A involved a new teaching strategy, it was decided to implement the model at the first year level only in the first instance to enable the teacher/researcher to focus on the model. In year one, the six entering first-year piano majors necessitated two groups. To determine group membership, students were classified according to their prior music study, as well as the overall entry audition and interview rating. The main selection criterion for creating each group was the principle of heterogeneity. Of the three members of each group, one was to be a stronger student. Table 6.3.1 presents the profile of the group; note that pseudonyms are used throughout to protect the identity of participating students.

Table 6.3.1 Participating students: Trial A

Name	Gender	Prior music study	Audition rating
Olivia	Female	Grade 7 AMEB* Board music result – Very High Achievement	A-
Rosie	Female	Grade 6 AMEB Board music result – High Achievement	B+
Elizabeth	Female	Grade 6 AMEB	B-
Francine	Female	Grade 7 AMEB	B+
Amber	Female	Grade 6 AMEB Board music result –High Achievement	B-
Samantha	Female	Grade 7 AMEB Piano for leisure syllabus	B-

* denotes Australian Music Examinations Board system of external examinations

An analysis of Table 6.3.1 identified Olivia and Francine as evidentially the strongest students. In order to create groups with different levels of students, one group thus comprised Francine, Amber and Elizabeth and the other Olivia, Rosie and Samantha. Given the level of the students, a program of work was developed to maximize the challenge for students while also taking account of the stage of development of each student. It was decided that both groups would study the same curriculum, which would create maximal opportunity for self and peer evaluation by group members outside class times and in performance practice seminars. In addition, it was designed to provide the researcher with the means by which to monitor student development across the sample.

6.4 Curriculum and repertoire: Trial A

One of the first considerations was the design of the University academic year around 26 teaching weeks. In addition to these set teaching weeks, students would be expected to engage in independent learning programs during the non-teaching times of the year. These two factors would influence the division of work during the course of the year. At the macro level, the program of study was to be designed to build students' skills in the areas of technique, repertoire, analysis of performance and reading skills. Table 6.4.1 presents the relevant skill areas, critical foci, considerations and relevant constraints, and potential structuring of the group class learning experiences and requirements, taking into account these broad curriculum parameters.

Table 6.4.1 Framework and process for developing a complementary curriculum

Skill area	Critical Foci	Considerations and relevant constraints	Potential structuring of group classes
Technique	Development of finger dexterity, articulation, tonal control.	Choice and division of appropriate workload across university year.	Weekly preparation and performance requirements using set tasks, in addition to requirements for independent work.
Repertoire	Major styles of piano repertoire and opportunity for own choice specialisation.	Works which challenge and are manageable. Number of works to be studied and freedom of choice in processes.	Four set works, each of a different style. Two own-choice works. Students to be encouraged to engage in additional learning of repertoire.
Analysis	Skills and ability to critically assess self and peer performance.	Strategies to promote independent and objective assessment of performance.	Assessment of self and students' performance within weekly sessions.
Reading	Ability to learn repertoire quickly through sight reading and quick studies.	Frequency and level of tasks required for adequate development.	Weekly sight reading exercises and requirement for quick studies.

The potential structuring of the group process identified for each area in Table 6.4.1 implied that a number and range of tasks and works would be studied across the academic year. In terms of the schedule of technical work, repertoire, reading (analysis), and other suggested activities, the detail of the curriculum implemented is outlined below in Table 6.4.2.

Table 6.4.2 Curriculum progression: Trial A

Week	Technical work	Repertoire	Reading	Other activities
1	Explanation of weekly requirements	Explanation of weekly requirements	Sightreading	Research literature on the keyboard writing of J.S.Bach
2	Key of C – similar, contrary motion, staccato octave scales	J.S.Bach – Praeludium and Fugue in G, BWV902	Sightreading	Investigation of relevant ornamentation and other period-specific considerations
3	Key of C – arpeggios and dominant sevenths	J.S.Bach – Praeludium and Fugue in G, BWV902	Sightreading	Investigation and critical listening of recordings of Bach's keyboard music, including P & F in G
4	Key of G – similar, contrary motion, staccato octave scales	J.S.Bach – Praeludium and Fugue in G, BWV902	Sightreading	Research literature on the keyboard writing of J.Haydn
5	Key of G – arpeggios and dominant sevenths	J.Hadyn – Sonata in D, HobXVI:37 (first mvt)	Preparation of quick study	Investigation of relevant ornamentation and other period-specific considerations
6	Key of D – similar, contrary motion, staccato octave scales	J.Hadyn – Sonata in D, HobXVI:37 (first mvt)	Performance of quick study	Investigation and critical listening of recordings of Haydn's keyboard music, including Sonata in D
7	Key of D – arpeggios and dominant sevenths	J.Hadyn – Sonata in D, HobXVI:37 (first mvt)	Sightreading	Research literature on the keyboard writing of Brahms
8	Key of A – similar, contrary motion, staccato octave scales	J.Brahms, Romance in F, Opus 118/5	Sightreading	Investigation of recordings of other Brahms keyboard literature
9	Key of A – arpeggios and dominant sevenths	J.Brahms, Romance in F, Opus 118/5	Sightreading	Investigation and critical listening of recordings of Opus 118/5
10	Key of E – similar, contrary motion, staccato octave scales	J.Brahms, Romance in F, Opus 118/5	Sightreading	Research literature on Tcherepnin
11	Key of E – arpeggios and dominant sevenths	A.Tcherepnin, Bagatelles no.1 and 2, Opus 5	Sightreading	Investigation of recordings of Tcherepnin's works
12	Key of B – similar, contrary motion, staccato octave scales	A.Tcherepnin, Bagatelles no.1 and 2, Opus 5	Preparation of quick study	Investigation of recordings of contemporaries of Tcherepnin
13	Key of B – arpeggios and dominant sevenths	A.Tcherepnin, Bagatelles no.1 and 2, Opus 5	Performance of quick study	Investigation of literature and appropriate recordings of selected composers and relevant own choice works

Table 6.4.2 Curriculum progression: Trial A (continued)

Week	Technical work	Repertoire	Reading	Other activities
14	Key of G flat – similar, contrary motion, staccato octave scales	Own choice work 1	Sightreading	Investigation of literature and recordings relevant to own choice works
15	Key of G flat – arpeggios and dominant sevenths	Own choice work 1	Sightreading	Investigation of literature and recordings relevant to own choice works
16	Key of D flat – similar, contrary motion, staccato octave scales	Own choice work 1	Sightreading	Investigation of literature and recordings relevant to own choice works
17	Key of D flat – arpeggios and dominant sevenths	Own choice work 2	Sightreading	Investigation of literature and recordings relevant to own choice works
18	Key of A flat – similar, contrary motion, staccato octave scales	Own choice work 2	Preparation of quick study	Investigation of literature and recordings relevant to own choice works
19	Key of A flat – arpeggios and dominant sevenths	Own choice work 2	Performance of quick study	Students to prepare program notes on exam repertoire
20	Key of E flat – similar, contrary motion, staccato octave scales	Revision – Bach, Haydn	Sightreading, Peer Assessment	Students to prepare program notes on exam repertoire
21	Key of E flat – arpeggios and dominant sevenths	Revision – Brahms, Tcherepnin	Sightreading, Peer Assessment	Students to prepare program notes on exam repertoire
22	Key of B flat – similar, contrary motion, staccato octave scales	Revision – own choice works	Sightreading, Peer Assessment	Students to videotape exam programs with peers and discuss/evaluate
23	Key of B flat – arpeggios and dominant sevenths	Performances of final exam program	Sightreading, Peer Assessment	Students to continue private preparations
24	Key of F – similar, contrary motion, staccato octave scales	Performances of final exam program	Sightreading, Peer Assessment	Students to videotape exam programs with peers and discuss/evaluate
25	Key of F – arpeggios and dominant sevenths	Performances of final exam program	Reflection on performances	Students to continue private preparations
26	Reflection and directions for semester/year break	Reflection and coaching of performances	Reflection on performances	Students to continue private preparations

Students were provided with the schedule of preparation required in the first week of the year, and advised that this work would form the basis of the class. Students were also informed of the emphasis on and rationale for interaction at various levels as well as each student's responsibility in terms of taking an active role in the group process; in addition they were informed of the expectation that they would engage in a range of additional activities such as critical feedback (peer assessment), analysis of practice/rehearsal methods, and sight reading (solo and ensemble).

6.5 Evaluation strategies: Trial A

There were no appropriate models for an evaluation strategy identified in the literature thus necessitating certain decisions in relation to appropriate evaluative procedures. The researcher's concurrent role as facilitator in the trial of the group model suggested the wisdom/advantages of establishing a feedback loop in the evaluation process to enhance the continuous improvement of the musical experience, given the longitudinal nature of the study. A number of factors impinged on the evaluative processes to be established. Firstly, the aim of the group method was to foster an environment in which students are exposed to a wide variety of performance, critical analysis and listening experiences, and as such needed to incorporate the evaluation of these areas. Secondly, while performance was regarded as an integral component of the group method, it was not its sole emphasis, but rather an outcome of a range of developed skills. Performance assessment typically produces a quantitative figure, albeit with qualitative comments, but such data reflect only one performance at one point in time, a form of evaluation which would not encompass the model itself in terms of its operational components and/or learning environment. Thirdly, the aim of the group methodology

was to develop a format for learning where the interaction between students and the teacher is encouraged and regarded as equally important. Evaluation of the pilot trial of the group model will thus accommodate each of these relevant perspectives and issues.

Table 6.5.1 outlines the potential means for assessing the model in its pilot trial. The critical criteria in determining the most appropriate means of evaluation were the relevant focus, potential means of assessment, accessibility, advantages and disadvantages of each.

Table 6.5.1 Potential evaluation procedures: Trial A

Potential means of assessment	Potential Accessibility	Advantages	Disadvantages
Internal panel assessment of performance	**High**, dependent on availability of suitably qualified staff	Internal estimation of performance outcome	Focuses on performance only, subjective nature of one-off assessment, potential for bias
External panel assessment of performance	**Low**, given unavailability in community of large pool of staff with appropriate skills	Independent estimation of performance outcome	Focuses on performance only, logistics involved, subjective nature of one-off assessment, potential for bias
Independent and external assessment of performance on audio or video tape	**Medium**, given availability of appropriately qualified staff	Independent estimation of performance outcome	Focuses on performance only, logistics involved, subjective nature of one-off assessment, potential for bias
Successful completion of progressive levels of an external examination syllabus	**Medium**, dependent on appropriate exam syllabus and student access to program	Allows progression through levels and objective evaluation from independent assessor	Restricted and limited focus, logistics involved, subjective nature of one-off assessment
Student evaluation of the group process, content and requirements	**High**, given students' involvement in process	Active participation from students in evaluation of the group	Potential for bias or lack of depth in evaluation
Analysis of student retention	**Medium**, given factual nature of data	Statistical reflection of student satisfaction with course	Difficulty in determining reasons for retention/withdrawal and impact of group process on retention
Teacher reflection and evaluation of the group method	**High**, given direct involvement in process	Allows for teacher reflection on the group process and indepth views on procedures that occurred.	Potential for bias in evaluation
Active participation in group process by an independent teacher and subsequent assessment	**Medium**, dependent on availability of suitable teachers	Allows active participation in group process and subsequent evaluation	Logistics involved, willingness to take part, potential for bias dependent on experience
Independent and external assessment of the group process via video tape recordings	**Low**, dependent on availability of suitable assessors	Allows objective assessment of the group process from teachers with group teaching experience	Logistics and costs involved, receptivity to group learning, willingness to take part

Given the fact that it was the initial trial year, and their was a small sample of students, a decision was made that evaluative processes would initially focus on internal group processes and perceptions through:

- Student evaluation of the group process, content and requirements; and
- Facilitator reflection and evaluation of the group process.

The evaluation would therefore become a two-way process and focus on the

- Student as individual learner and group participant; and the
- Facilitator as teacher, observer and director of the group process.

These forms of evaluation would form the basis for revisions to the model for implementation in the second year of the trial, after which additional evaluation processes would need to be considered.

6.5.1 Potential student evaluation strategies

The potential means for evaluation from the students' perspectives are outlined in Table 6.5.2, together with the disadvantages, advantages and potential of each.

Table 6.5.2 Potential means of accessing student evaluations of Trial A

Method	Advantages	Disadvantages	Potential
Individual interview by teacher (taped)	Allows for in-depth questioning, opportunity to probe responses and reflections.	Potential for student inhibition, difficulties encountered in transcription process. Logistics of accessing students at end of year due to stress of exam timetable, relevant commitment to study, and student departure for holidays.	**Medium**
Independent delivery of interview questions (taped)	Allows for external questioning, opportunity for students to respond in anonymous setting.	Logistics involved, potential for lack of appropriate questioning by interviewer and lack of opportunity to further probe responses.	**Medium**
Group reflection – oral response to questions	Speed of delivery and response.	Allows limited individual and focussed response, problems in recording process, potential for domination by particular student(s) and influence of peer pressure.	**Low**
Evaluative questionnaire (anonymous)	Allows ample time for reflection. Efficient means of gathering data for analysis.	Potential for limited responses, relatively restricted format for reflection, difficulty in correlation between student and facilitator reflection of processes.	**Medium**
Evaluative questionnaire	Allows ample time for reflection away from University. Efficient means of gathering data for analysis across sample.	Potential for limited responses or lack of adequate reflection on evaluation of model.	**High**

The evaluative questionnaire was identified as the most neutral and time efficient method of gaining student feedback, given that students would be able to complete the questionnaire in their own time and after the end of year assessment. The next step in the process was the design of an appropriate questionnaire.

6.5.2 Developing, designing and implementing the student questionnaire

The student evaluation questionnaire was developed in several stages. Firstly, a number of key areas were identified:

- Student background and prior experiences of piano pedagogies
- Initial reactions to group process
- Evaluation of structure, format and time factors related to group model
- Evaluation of productivity and progression as individuals and as group
- Evaluation of interaction processes and level of comfort
- Recommendations as to means of enhancing model

The next stage was to sequence these key areas within the following sections:

- Personal details (gender, age etc.)
- Pre-university study
    - Experiences of pedagogy prior to entering University
    - Number of years of study prior to entering University
    - Format and content of pedagogy experienced
- Current tertiary study
    - Responses to the group model including reactions to the group format
    - Responses to workload, difficulty and value of work
    - Perceived challenges of interaction processes
    - Perceived advantages/disadvantages of group process
    - Perceptions of progress and lesson productivity
    - Suggestions for improvements to the model

The full questionnaire can be found as Appendix C.1.

The students involved in Trial A were provided with the evaluation questionnaire at the end of the first year and asked to return the completed questionnaire within a two-week period. Given that the study was of a longitudinal nature, and evaluations over time would be considered, students were required to identify by name. At the same time,

they were reminded that their views would be treated with integrity and respected at all times. Five students completed and returned the questionnaire. Samantha did not return the questionnaire, so a letter was sent requesting that she return the questionnaire. Ultimately, Samantha did not respond and neither did she return in the following year.

6.5.3 Accessing teacher perspectives

In terms of teacher/researcher reflections, a number of strategies were proposed as detailed below in Table 6.5.3, along with the advantages and disadvantages of each.

Table 6.5.3 Potential strategies for teacher reflection/evaluation: Trial A

Evaluation means	Advantages	Disadvantages	Potential
Individual interview (delivered by external candidate)	Potential objectivity of approach adopted by interviewer	• Accessibility of appropriate interviewer • Difficulties in choosing or developing questions • Potential for bias towards group process • Lack of knowledge of processes involved	**Low**
Written or taped reflections	Opportunity to reflect at own pace and in own time	• Involves self-reflection only • Does not allow for external prompting or probing	**Medium**
Taped reflective discussion with supervisor	• Allows for external probing of group processes • Logistics involved	Potential for perceived lack of objectivity or bias in process	**High**

Given the analysis presented in Table 6.5.3, the taped reflective discussion with the supervisor was deemed the most beneficial means for obtaining a range of relevant and indepth reflections on the group process.

An appropriate discussion time was established with the teacher/researcher's principal supervisor soon after the completion of the academic year. The discussion was held in the supervisor's studio and the meeting audio taped. The tape was transcribed with the help of an assistant and both the researcher and the assistant checked the script for accuracy. In a similar manner to the process undertaken with the initial reflection, pseudonyms were used to ensure anonymity.

6.6 Developments from Trial A

The initial Trial A was implemented in 2000 and Trials B, C and D in the following years. On the basis of the evaluations and reflections (to be discussed in Chapter 7), minor modifications to the model were made as summarised in Table 6.6.1. The data from all trials are discussed together partly because the consistency of the trial data would lead to significant repetition if it were dealt with chronologically – but also to provide the reader with a coherent sense of the model in implementation. Table 6.6.1 presents an overview of the model at each year of trial, in terms of the structure and design, student participants, group structures, curriculum and repertoire, evaluation strategies and additional consequential data collection.

Table 6.6.1 Overview of implementation trials (A – D)

Trial	Model Structure and Design	Student Participants	Group structures	Curriculum and Repertoire	Evaluation Strategies	Additional Consequential Data Collection
A Year 1	See section 6.2	Six female participants (section 6.3)	Two groups of three (section 6.3)	Program of technique, repertoire and additional activities (see section 6.4)	Student questionnaire and teacher reflection.	Nil
B Year 2	No fundamental change	• Three continuing female participants[1] • Two new males • Three new females • (Total – 8 students)	One group of three and one of five students	Minor changes to accommodate higher year levels. See Appendix D.1.	No fundamental change. Minor modifications to questionnaire to cater for new and returning students.	Nil
C Year 3	No fundamental change	• Three continuing from Trials A, B • Three continuing from Trial B • Four new level one females • Two new level three females • (Total – 12 students)	Three groups of four participants	Minor changes to accommodate advanced year levels. See Appendices D.2 and D.3.	Same as for Trial A and B, incorporating minor changes to questionnaire to extend data collection. Introduction of: • Video recording • Exiting student reflection	Participants • lesson self-reflections • practice journals
D Year 4	No fundamental change	• Two continuing from Trial C • Two new level one females • Two new level two females (Total – 12 students)	Two groups of three participants	Minor changes to accommodate external exam syllabus for those students choosing this option. See Appendices D.4 and D.5.	As for Trial C, with • Exiting student reflection not pursued • Introduction of second teacher and reflection Final questionnaire as Appendix C.2.	• Participants lesson self-reflections • Practice journals not pursued

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[1] One student Rosie fell pregnant and did not return to University while Elizabeth changed majors to Composition due to suffering a wrist injury that prevented progression.

6.7 Exemplifying modifications across Trials B, C and D

As can be seen from Table 6.6.1 above, a number of minor alterations were made in order to accommodate repertoire/curriculum and appropriate questionnaires for students, while the major changes were to additional evaluation strategies in Trials C and D and additional consequential data collection. As indicated in Table 6.6.1, the first and final student evaluation questionnaires are provided as Appendix C in order to enable a window on refinements to the process of obtaining student feedback. In order to outline how new procedures as part of Trials C and D were developed and implemented, they are discussed in detail in the following sections.

6.7.1 Exploring a potential recording mechanism

One of the first challenges was to consider a mechanism for the recording of the group sessions. Table 6.7.1 presents the options for recording the lessons, along with the advantages, disadvantages and implications of each.

Table 6.7.1 Analysis of potential recording strategies

Recording mechanism	Implications for practice	Advantages	Disadvantages	Suitability
Note taking by external candidate	Requires an external and suitable person to attend sessions and take notes during and/or immediately after sessions	• Potential for an objective view of lessons in action • Does not require technological equipment	• Potential for bias according to candidate's views or attitudes • Has an element of intrusiveness • Additional space requirements • Costs/time involved • Relies on candidate's ability to recall lesson content • Does not allow for indepth analysis given no opportunity for review of material	**Low**, given lack of opportunity to engage in detailed analysis and potential for flawed note taking procedures.
Note taking by teacher	Requires the teacher to either take notes during sessions or immediately after	• Does not require technological equipment • Limits intrusiveness of either additional personnel or equipment	• Potential for bias according to teacher's views or attitudes • Potential for lesson disruption if notes taken during lesson • Relies on teacher's ability to recall lesson content and interactions • Does not allow for indepth analysis given no opportunity for review of material • Additional stress involved	**Low**, given lack of opportunity to engage in detailed analysis and potential for flawed note taking procedures.
Audio tape recording	Requires the teacher to place a recording device in room which picks up all dialogue between students and teacher	• Relatively unobtrusive • Equipment is silent • Tapes can be preserved • Easy to store and inexpensive • Allows for repeated analysis and investigation of material	• Potential for technical flaws • No visual footage of activities • Has an element of intrusiveness	**Medium**, given lack of visual footage
Video tape recording	Requires the teacher to place a recording device in room which picks up all audio dialogue and visual footage involving students and the teacher	• Relatively unobtrusive • Equipment is silent • Tapes can be preserved • Easy to store and inexpensive • Allows for repeated analysis and investigation of material	• Potential for technical flaws • Has an element of intrusiveness	**High**, given opportunity to capture all visual and audio footage

Analysis of Table 6.7.1 revealed that video recording was the most practical method of gathering data. Additional questions did however arise in relation to this:

- To what extent might the use of more than one camera be an advantage?

- To what extent might students be put off by the introduction of the camera?

In terms of the addition of a second camera, it was argued that this may have been advantageous had the purpose of the analysis been to examine in detail various physical gestures or movement. Given that this was not the case, and there was the additional issue of the potential added intrusiveness of a second camera, one was deemed sufficient. In order to reduce the potential for intrusiveness, it was decided to place the camera in one corner of the room where, in a wide shot, the majority of the room set-up and the students in action would be recorded. As a second step to reduce intrusiveness, the camera was placed in the corner and left in the same position each week. In the event, a number of sessions featuring a range of groups participating in trials C and D were recorded resulting in a sample of 45 sessions yielding approximately 110 hours of material. The next step in the process involved the consideration of procedures for sampling and analysis.

6.7.1.1 Defining and analysing the sample of video footage

In order to manage the data, all tapes where one or more students were not in attendance at the relevant session, as well as those sessions of an introductory nature, were set aside. Following a scan of all remaining footage, lessons with international students were also set aside given the relatively poor command of English and potential problems in the transcription process. Since English was a second language for these

students, it was also argued that this might interfere with the identification of best practice aspects of the model.

Having thus eliminated certain tapes in which the data were either incomplete or compromised by extraneous factors such as limited command of English, a sample of 23 sessions remained in the total corpus. Obviously this was too large a corpus for the detailed analysis envisaged. Consequently a framework which would both tap into the richness of the data and yield a manageable data set was sought. This framework involved a sampling process which

- Sampled across different types of interaction and activities;

- Included students of different year levels; and

- Modelled best practice in operation.

Three sessions were chosen for analysis given both the time involved and to facilitate a direct comparison to the one to one footage analysed (see section 5.2). The three sessions analysed are detailed below in Table 6.7.2, including one early session recorded at the end[2] of Trial B.

Table 6.7.2 Details of group lesson footage analysed

Trial year	Participant levels	Participants	Best practice aspect	Time analysed	Footage label
B	Two and three	Jasmine, Amber, Fran, Olivia (Paul[3])	Study of technical work and repertoire analysis	19.57	Session A
C	One and two	Sophie, Sally, Kellie, Genna	Level two students working with level one students on repertoire studied in previous year	19.53	Session B
C	Three	Patsy, Amber, Olivia, Fran	Discussion and trial of post-lesson rehearsal techniques	19.26	Session C

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[2] This session was a pilot recording undertaken in order to test the method of gathering lesson footage
[3] Paul, a saxophone player, was in attendance as he was to perform a duo work with Olivia in this lesson.

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Given that the process applied to the one to one footage (see section 5.2) was successful in terms of encompassing a range of teachers and students and realising the nature of the lesson activities, it was decided to apply the same method. Minor changes to the mechanisms for analysis were made in order to accommodate more than one student e.g., pseudonyms had to be incorporated to identify different students, and the additional students in the group environment needed to be accommodated on the transcript.

6.7.2 Exiting students: Probing self-reflections

While students engage in a variety of practice-based tasks and hours/sessions of instruction while learning an instrument, it is arguably less common that they actively engage in self-reflection of their practice. Given the numerous references to the benefits of such activities (e.g. Boud 1995, Cowan 1998) and the researcher's reflections (end of Trial B) highlighting the need to incorporate such practices, it was deemed essential to consider appropriate mechanisms.

An interesting proposal for developing an overall and reflective method of feedback derives from Cowan (1998), who invited students at a British university to develop two group letters written at the end of the course of study, the first suggested to the teaching staff what they "should do, and should not do" (Cowan 1998: 52) to improve the overall quality of learning in the following year of teaching. The second letter was written to prospective students offering advice on how best to succeed in the course, identifying potential challenges the student might face, and referring them to the positive outcomes and experiences the students should expect from the course.

Both letters were written and prepared as a group, enabling students to work together on drawing out the issues of relevance in terms of teaching strategies and learning experiences from their perspective. Cowan (1998) also discusses later trials of this process where students were required to write individual letters. The first was similar but the second was undertaken individually. The latter, he argues, became a "personal reflection-on-action" (Cowan 1998: 53), students finding the personal letter "a most useful review experience" (Cowan 1998: 53).

One of the main advantages of a group letter to the teacher is the potential sharing and development of ideas which individuals may or may not necessarily recall. A further advantage is that a letter from *the group* protects individuals from possible incrimination. Cowan (1998) argues that the individual letter is a more useful method of overall reflection, potentially yielding interesting data, and non-threatening because it is written to future students whom they do not know.

Another possible method of overall reflection was the personal interview. While the personal interview would be a direct means of gathering feedback, some students – especially internationals - may have found it difficult to provide an overall evaluation of the group environment and the teacher's contribution in a face to face situation. It would also limit the potential for having the student engage in a process of adequate reflection, given that the personal interview largely relies on immediate responses to structured questions. In terms of a written method, a questionnaire had already have been developed and presented, and may not have been the most appropriate device given that the questionnaire largely focussed on more internal aspects of the group

sessions, including interaction, teaching and curriculum. The questionnaire would also only involve short-answer questions and evaluations rather than reflective responses. On balance, it was determined that the group letter to the teacher and the individual letter to prospective students be adopted as a longitudinal reflection strategy for those exiting the course.

6.7.2.1 Exiting students' longitudinal evaluations

Given that the letter task was to be of educational benefit to students, the following criteria were developed in relation to the draft letter guides:

- Students should be reflective about their study time and the value of their input to group piano study;
- The purpose, audience, format and approximate length of letters should be explicit;
- Evaluations should allow for objectivity and freedom of appraisal;
- Advice regarding possible areas for inclusion should be provided; and
- Sufficient time for individual and group letters should be allowed.

The resultant guide was presented to third year students in week four of semester two, thus providing them with fourteen weeks in which to prepare each letter. Each student was provided with a copy of the guide and the guide was explained in detail during the relevant class (see Appendix E). Questions were answered and the teacher suggested that Fran be responsible for preparing the letters for one group, and Kimli the other group. Each agreed to take on the preparation role in terms of the group letter.

At the end of the academic year, some students returned the letters immediately, whereas others were particularly slow. The international students all returned the

individual letters, and Kimli organized and submitted the group letter. The other level three students were less diligent, with only Olivia submitting the individual letter. While these students were reminded and cajoled on repeated occasions, they did not submit the letters and nor, in the event, did Fran submit the group letter, citing a range of difficulties in accessing responses. These incomplete data preclude generalizations about exiting students' advice strategies. Only one letter, that from Olivia, yielded useful data worthy of analysis.

6.7.3 Students self-reflections in sessions

Given that students were required to present a range of material in sessions, as well as contribute to the various oral and aural requirements, a reflective mechanism was also required, since early evaluative data showed that students often referred to a lack of preparation, possible reasons for which may have yielded useful data. Educationally such reflections might well feed into students' preparation for sessions, or alternatively, encourage them to be more aware of their progress over time. For the teacher/researcher it would give an opportunity to examine the ways students engage with the learning environment and consider its impact on the teaching and learning process.

The aims for the reflection on lessons mechanism were to

- encourage students to be reflective in relation to their work during lessons and diagnostic re future plans;
- enable students to gain a deeper understanding of the importance of their role in and contribution to sessions;
- require students to diagnose strengths, weaknesses and strategies which emerge in the more performance-oriented environment of the group sessions, and

- assist the teacher/researcher in considering the potential impact of the learning environment on students' involvement in the class and development over time.

While verbal self-assessment during the sessions was a possibility, the evanescence of the spoken word militated against this as an effective mode of recording these self-reflections. If it were to be effective it would require a non-obtrusive and reliable recording medium. Even if audio tapes were used, the time involved in the transcription, given the potential volume of data, was likely to be prohibitive. In addition, the practicality of having each student engage in this process would not only be time consuming, but potentially problematic for students, given the numbers involved. Given this, a short written self-assessment was not only more practical as a data recording mechanism, but potentially more valuable in terms of encouraging students to think deeply about the responses which they are to commit to paper. Further, given the time pressures associated with university study in general, and class schedules in particular, brevity and simplicity were essential to ensure maximum response on multiple occasions. Hence it was decided that a one-page sheet designed to stimulate thought and reveal a range of aspects related to each student's profile was likely to be optimal.

The need for brevity pointed to a combination of quantitative and qualitative questions in the interests of speed and the generation of a range of data. In relation to the former, adopting a seven-point scale would potentially encourage a greater spread of self-evaluations. The four areas integral to the success of their involvement in the group environment were students'

- *preparation* for the relevant group lesson;
- *playing* during the lesson;

- *progress* since the last lesson; and

- *contribution* to the environment (verbal and otherwise).

The numerical rating of preparation was valuable, but self-analysis was also necessary in relation to experiential factors affecting preparation, which students would be required to identify separately.

In order to probe students' qualitative self-reflections, students were then asked to identify

- three positive aspects of their playing and/or contribution during the session;

- three areas that they felt were less than satisfactory; and

- three strategies to be adopted in preparation for the next session.

The resultant self-reflection sheet is presented as Appendix F.

6.7.3.1 Data collection

Given that the task of self-reflection was intended to be a part of the larger trial of a teaching and learning model, a sample of lesson self-reflections was deemed appropriate, partly due to time pressures but also to prevent any potential for the students approaching the exercise with apathy. All students in trials C and D were required to complete the sheets. Table 6.7.3 outlines the self-reflective data presented and collected.

Table 6.7.3 Self-reflection data required and presented/collected

Name (pseudonym)	Trial	Year level	Sheets presented	Sheets collected
Genna	C	1	12	11
Kellie	C	1	12	10
Sophie	C	1	12	12
Sophie	D	2	15	12
Sallie	C	1	12	12
Sallie	D	2	15	12
Kimli	C	3	9	8
Delia	C	3	9	9
Sat	C	3	9	8
Chia	C	3	9	7
Amber	C	3	9	6
Olivia	C	3	9	7
Fran	C	3	9	6
Patsy	C	3	9	8
Betty	D	1	9	6
Billie	D	1	15	15
Kellie	D	1	9	6
Alison	D	1	9	6

Table 6.7.3 reveals the fact that nine or more of the various group sessions were targeted for self-reflective feedback. While it was planned that students would complete the sheets prior to leaving the lesson environment, on some occasions students left early and, despite requests to submit the sheets subsequently, some did not do so. In total, 151 sheets from sixteen students were available for analysis.

6.7.3.2 Developing a framework for analysis

The data relating to students' quantitative self-evaluations of the four key areas (progress, contribution, playing preparation) were initially summarized by individual student in the visual format exemplified by Table 6.7.4.

Table 6.7.4 Example table: self evaluations of key areas

Week	Preparation							Playing							Progress							Contribution						
	Poor			Aver.			Exc't	Poor			Aver.			Exc't	Poor			Aver.			Exc't	Poor			Aver.			Exc't
2	1	2	3	**4**	5	6	7	1	2	3	4	**5**	6	7	1	2	3	**4**	5	6	7	1	2	3	4	**5**	6	7
3	1	2	**3**	4	5	6	7	1	2	3	**4**	5	6	7	1	2	3	**4**	5	6	7	1	2	3	**4**	5	6	7
4	1	2	3	**4**	5	6	7	1	**2**	3	4	5	6	7	1	2	3	**4**	5	6	7	1	2	3	4	**5**	6	7
5	1	**2**	3	4	5	6	7	1	2	**3**	4	5	6	7	**1**	2	3	4	5	6	7	1	2	3	**4**	5	6	7
6	1	2	3	4	**5**	6	7	1	2	3	4	**5**	6	7	1	2	3	4	5	**6**	7	1	2	3	**4**	5	6	7
7	1	2	3	**4**	5	6	7	1	2	**3**	4	5	6	7	1	2	**3**	4	5	6	7	1	2	3	4	**5**	6	7
8	1	2	3	**4**	5	6	7	1	2	**3**	4	5	6	7	1	2	**3**	4	5	6	7	1	2	3	**4**	5	6	7
14	1	2	**3**	4	5	6	7	1	2	3	**4**	5	6	7	1	2	**3**	4	5	6	7	1	2	3	4	**5**	6	7
15	1	**2**	3	4	5	6	7	1	2	**3**	4	5	6	7	1	2	3	**4**	5	6	7	1	2	3	4	**5**	6	7
16	1	2	3	**4**	5	6	7	1	2	3	4	**5**	6	7	1	2	3	4	**5**	6	7	1	2	3	4	5	**6**	7
18	1	2	3	**4**	5	6	7	1	2	**3**	4	5	6	7	1	2	3	**4**	5	6	7	1	2	**3**	4	5	6	7
	Mean: 3.55							**Mean: 3.64**							**Mean: 3.73**							**Mean: 4.55**						

While the table offered an option for presentation, it did not necessarily allow for an overarching view of all areas within one week or, patterns over time; hence other options were sought. After considering a range of other formats, a line graph was adopted, as this allowed each area to be presented both vertically (according to the week in question) and longitudinally over time. As an example of the format, Genna's data in Table 6.7.4 is displayed as Figure 6.7.1.
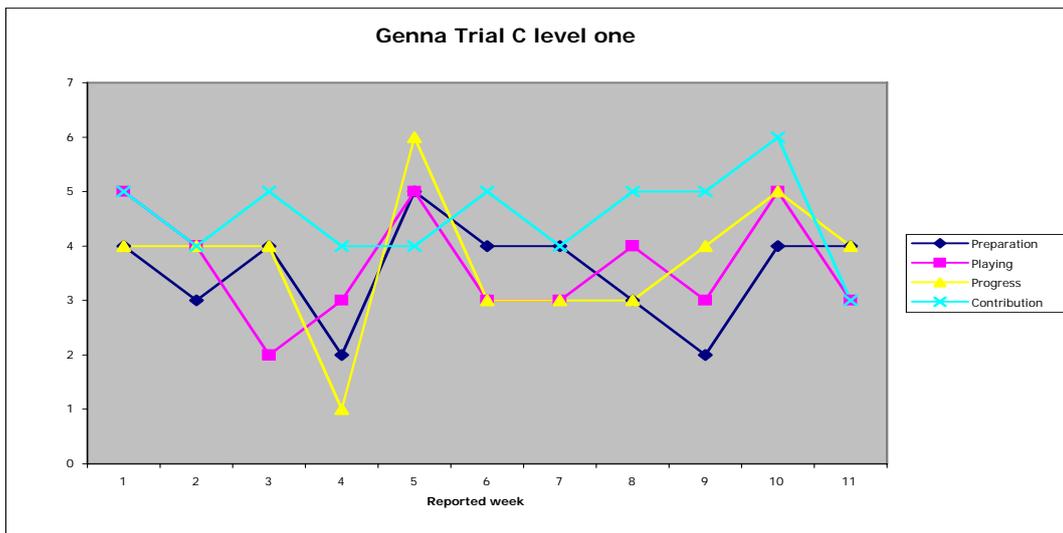

Figure 6.7.1

Example line graph: key area average ratings

One of the main benefits of the line graph was that the colours make it easy to trace each area individually while also viewing the areas contiguously. The preparation of a line graph for each student led to various new possibilities in terms of presenting data, and allowed for such graphs as:

- the overlapping of a number of students' evaluations, e.g., all students' ratings of all areas;

- isolating specific areas e.g., preparation for one group, level or all students; or

- all ratings presented by students in particular groups.

Numerous options emerged, and a considerable number of graphs were developed in order to evaluate what was appropriate and what was problematic. For example, a graph with all students' evaluations of all areas presented as overly complicated and difficult to decipher. On the other hand, a graph of a group of students' evaluations of each area was more appropriate in content and subsequent opportunity to interpret.

Hence while individual graphs offered some insights, further synthesis of the overall data was necessary especially since the sample of self-reflections for some students involved as few as six. In terms of the data, the average was calculated for each student's reflections on the four key areas, hence it was then possible to rank the four areas for each student and to view the full sample. A colour-coding system was applied in a table, followed by the application of pie charts further illustrating the rankings of areas.

In terms of the qualitative responses, a table was initially developed to quantify the number of statements, to consider the number of positive comments *vis à vis* negative

reflections. A category system was developed to synthesize and facilitate analysis of the data, the broad areas of focus defined as:

- **Preparation** – generic, targeted, insufficient;
- **Technique** – evaluation of positive and/or negative aspects;
- **Musicality** - evaluation of positive and/or negative aspects;
- **Planned consultations** (staff, peers, recording analysis, literature investigations); and
- **Progress** – positive, static, negative.

This allowed for the synthesis of each student's qualitative responses related to preparation, positive and unsatisfactory aspects, as well as planned strategies for the following week(s). A table template was developed to summarize the relevant comments which were expressed as percentages; Table 6.7.5 below presents one such example.

Table 6.7.5 Example table format developed: qualitative self reflections

Area of self-evaluation	Preparation			Technical Aspects		Musical Aspects		Estimations of progress		Planned consultations			Total no. of discrete comments
	I %	G %	T %	+ve %	-ve %	+ve %	-ve %	+ve %	-ve %	Staff %	Peers %	Other %	
Most influential factor(s) on preparation	16.7	25	41.6					16.7					12
Pleasing aspects				81.3		3.7		15					27
Unsatisfactory aspects	7.4	3.7			66.7		3.7		18.5				27
Planned strategies		33.3	63.4								3.3		30

(I = insufficient, G = generic, T = Targeted)

However the number of individual tables remained a problem. The solution was to group the data into three tables, designed to synthesize all students' reflections on:

1. Most influential factor(s) on preparation;

2. Positive and unsatisfactory aspects identified; and

3. Planned strategies.

6.7.4 The practice journal

While the self reflections referred to in 6.7.3 were appropriate to the lesson environment *per se*, there was a need to capture students' reflections on their between session practice. The first step was to consider the most suitable format for the design of the journal. Table 6.7.6 outlines the possible scenarios considered for the journal structure, along with the advantages and disadvantages of each.

Table 6.7.6 Potential journal structure

Potential structure	Advantages	Disadvantages
Open structure: no specific questions or guidelines and emphasis on free prose entries	• Allows flexibility in number and length of entries • Students not restricted to specific or required responses	• Lack of specific requirements may be problematic for some students • Potential for inconsistent entries due to student work ethic • Potential difficulties in creating analysis system • Potential for student resistance to requirements
Semi structured: specific questions with short prose responses of approximate length.	• Provides basis by which students can reflect • Relative consistency of data for analysis	• Potentially restrictive nature of the questions • Potential for student resistance to requirements
Fully structured: statistical or check-box responses with minimal or no prose response	• Relative ease for students to complete • Uniformity of data across sample	• Potentially restrictive nature of the questions • Lack of qualitative comments potentially offers limited insight into student rehearsal processes • Potential for student resistance to requirements

Consideration of Table 6.7.6 indicated that a semi-structured journal had the potential to be the most suitable format, given that it would provide students with a series of guiding questions yet also with freedom to respond as appropriate.

6.7.4.1 Journal design

In considering the journal format, it was important to consider the standard progressive phases of practice and/or rehearsal. While it would be impossible to predict the precise manner in which students would rehearse and practice, it seemed likely that students would engage in the following:

- Setting of goals and plans;
- Engagement in a number of strategies, tasks and/or rehearsal methods; and
- Reflection on the success or otherwise of the procedures followed.

Hence the need for the journal to require students to reflect on these three aspects yet to require students to complete self-reflections on every practice session would create a considerable workload. For the initial trial it was thus decided to require students to consider practice across each academic week, although this would not preclude daily reflections. A template was subsequently developed to require one page of entries to document each student's weekly plan, actions and reflections, as per Table 6.7.7.

Table 6.7.7 Journal design and structure

Section	Student requirements	Goals
Weekly Plan/Goals	Document goals (and priority) for • technical work • repertoire • additional work (e.g. sight reading, analysis, listening etc.)	To require students to • present detailed plan of weekly goals • use goals as basis for reflections and evaluation of extent of success
Action	Document action (e.g. time spent, methods followed, work covered, strategies etc.) in relation to • technical work • repertoire • additional work (as above)	To require students to • detail the methods and procedures adopted • use these actions as a basis by which to consider the success of the methods employed
Reflections	• To what extent did I achieve the goals set? Why? • What was most satisfying about this week's practice? Why? • What was most frustrating? Why? • How am I progressing with my work?	To require students to • revisit their plan and action entries • consider the extent to which goals achieved • reflect on overall progress and future needs

The journal was subsequently prepared along with a written introduction outlining the procedures to be followed, purpose of the journal (with relevant references to the literature) and other aspects. The full journal template is presented as Appendix G.

6.7.4.2 Journal submission requirements and collection

The journal was to be submitted by students on three occasions, at the end point of Semester One, in the middle and at the end of Semester Two. Given the newness of the procedure, it was decided to require students to complete three weeks of reflections at submission points one and two in order to encourage them to prioritise their commitment to the process and offer the teacher an opportunity to provide feedback on the work presented. The third submission point required the students to complete weekly evaluations for the final seven weeks of the year, a decision made not only as a fraction of their argued experience at the process, but because this was the critical time in terms of final assessment items. Table 6.7.8 presents the return rate.

Table 6.7.8 Journal collection

Name (pseudonym)	Level	Submission 1	Submission 2	Submission 3
Sophie	One	√	√	√
Genna	One	√	√	x
Kellie	One	x	x	x
Sally	One	√	√	√
Delia	Three	√	√	x
Sat	Three	√	√	√
Francine	Three	x	x	x
Chia	Three	x	x	x
Amber	Three	√	√	√
Olivia	Three	√	√	√
Kimli	Three	√	√	√
Patsy	Three	√	x	√

While a number of students did not submit all journal requirements, the sample justified analysis of the relevant processes and reported reflections.

6.7.4.3 Developing a framework for analysis

Given that the journals were only semi-structured documents and included a range of qualitative reflections, a method of synthesis was necessary. A range of options was possible e.g., case study analyses of selected journals, abstract summaries, or detailed analysis and comparison of selected weeks. While each of these methods had some merit, none allowed an overview of all journals and hence a basis upon which to make generic statements or observations in relation to the sample. Further, given the relatively small sample, analysis of all journals was arguably necessary in order not to waste data. Therefore, a decision was made to develop a method that would synthesise and present all qualitative reflections clearly.

Three journals were initially viewed to consider the content and to establish the general characteristics of the presented content. On investigation, the following overarching principles emerged in relation to the content:

1) Within the <u>goals</u> section, students would discuss plans related to

- technical security and/or facility (e.g. "secure the notes", "achieve better balance between parts");

- repertoire (e.g. "work on the dynamics and the phrasing", "choose works for the end of semester exam");

- additional work (e.g. "rehearse for Fiona"s composition", "do some sight reading", "practice [sic] the accompaniment with Sandra");

- personal input (e.g. "work on the second page of the Mozart", " practice [sic] all the pieces"); and

- progress (e.g. "need to do more work", "hope to have it learnt by the end of the week" etc).

2) When documenting <u>action</u>, students would follow similar categorizations and record reflections related to their goals e.g. "detailed technical focus to achieve security", "practised scales for one hour", "did not practice [sic] Mozart in the end" etc.

3) When engaging in overall <u>reflection</u>, students would largely focus on

- the amount of progress achieved during that week;

- pleasing and unsatisfactory aspects;

- overall views on progress and/or development.

The semi-structured nature of the journal and subsequent headings formed the basis upon which to quantify qualitative statements for overall consideration. The following key areas were reflected on and documented:

- Goals

- Action

- Achievement

- Satisfactory element(s)

- Unsatisfactory element(s)

- Overall progress

The various reflections within these six key areas were related to:

- Technique (security, facility)

- Repertoire (aesthetics, historical background, choice)

- Personal input (insufficient, targeted, generic)

- Additional work (other rehearsals, piano accompaniment, consultations with staff, scores, other students, staff)

- Progress (nil, minimal, significant)

The journals were subsequently analysed and the various statements quantified and calculated as percentages to facilitate inter-student comparison. In terms of final presentation, there were three pages of analysis corresponding to the three Trial C groups (International students, Level one domestics, Level three students – domestic and one international).

6.7.5 Broadening the teaching scope

As part of Trial D, the opportunity arose to engage the services of an additional teacher, as a result of the fact that the researcher/teacher was involved in additional teaching in other degree subject areas to cover a colleague's study leave. Subsequently a number of key criteria in considering potential candidates for the role were established, these requiring that the person(s) be

- trained at the tertiary level in piano performance and/or teaching;
- receptive to the concept of small group piano teaching and/or alternative models of teaching;
- prepared to work within the structure of the model and to continue the procedures established during the first half of the year;
- willing to continue administering of the student self-reflection tasks at the end of sessions;
- prepared to attend the first three classes of the semester in order to experience first hand, albeit in an auditing capacity, the model in operation;
- available at the times needed (weeks 4-13 inclusive, semester two); and
- agreeable to participate in an end of year interview regarding various aspects of the group process.

Initial investigations revealed the fact that engaging the services of current tertiary piano teachers would be impractical, given there were no other institutions located in the immediate geographical vicinity, and the costs associated with hiring a teacher from the nearest institution would be extensive. While it was potentially a valuable exercise to have a teacher who had experienced the group model as a student, it was difficult to consider this as a viable option given the closeness of the graduating students in terms of age. Hence it was decided to pursue an alternative option. Rochelle, who had completed undergraduate studies with the teacher/researcher three years prior to Trial

A, was a sessional academic at the University, and was responsible for the group teaching of keyboard skills and other aspects of the degree program. The researcher chose to consult with her regarding her availability and willingness to participate. It emerged that she satisfied the key criteria identified above, most importantly in terms of a receptiveness to the model, and it was agreed that she would participate in the process in semester two.

In the event, Rochelle was responsible for one of the groups during the Model D trial. Prior to undertaking this position, she was asked to observe two sessions, as well as undertake a briefing to discuss the philosophy behind the model. She was guided through the requirements, expectations, and possibilities for running sessions, but in such a way as to allow some room for flexibility in approach. The latter was important in allowing Rochelle to bring her own skills and experience to the model, rather than simply being required to follow an exact program or set of guidelines for teaching. The teaching took place, and in order to examine her views on the process, a reflective interview/discussion was arranged with the teacher and the principal supervisor, the latter leading the interview and presenting a number of questions to Rochelle. The interview was recorded and transcribed, checked for accuracy, and presented in a similar transcript format to all previously conducted interviews. The transcript was subsequently analysed to consider Rochelle's views of the model.